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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

That Old Discussion About Genius and Talent—What is "Magnetism?"—A Word that Covers Up an Absence of Ideas—The Difference Between a Gifted Mimic and a Creative Artist—Creative Imagination that at Times Overreaches Conscious Art—Morris, Rachel and Salvini—Kellogg's Pantaletted Camille—The Girls that Expect to Produce Thrills with Frills—Some of the Week's Gossip.

Bernhardt, as I told you she would, has stirred up that old discussion about genius and talent.

Every gifted but lazy actress insists upon genius as the secret power in her work.

Every unenthusiastic and plodding actress insists upon it that study is the compelling power.

But nobody is able to define Genius, or even describe it accurately.

I once wrote to fifty of the most prominent actors in the country, asking them what they understood by the "Legitimate Drama," and I got forty answers, no two of which were exactly alike.

If I had the leisure now I should like to ascertain what they mean by "magnetism." It is one of those vague words when used with reference to a player that always means too much or too little, and never means exactly the same thing twice. E. L. Davenport, I remember, had or had not magnetism, just as his performance happened to please or displease the person who was writing about him. Rachel had magnetism, and so I find has Bernhardt, and so had Ristori, and three actresses more unlike in equipment and method cannot be imagined. Adelaide Neilson was one of the most magnetic women on the stage, so I have been assured a hundred times, that the stage ever produced, But so was Lucille Western, and there were no more points of resemblance in the two women than there can be found in a full moon and an aurora borealis. The same phrase has been conferred upon Clara Morris and upon Langtry. It fits personal charm, intellectual skill and morbid development.

You see, words are awfully convenient sometimes to cover up the absence of ideas. And there's no word in the English language which is a pot-cover for so much emptiness as "Genius."

I have before me at this moment an elaborate and carefully written review of Bernhardt's Frou-Frou, which points out that she is a genius in her absolutely close reproduction of the realism of Nature.

I need not say that this fact (if it were a fact) would remove her forever from the ranks of creative artists who do not reproduce or imitate.

And that reminds me to say here that every ninety-nine actors in a hundred have failed to outgrow the heresy that art—and especially dramatic art—is imitation. There is nothing more difficult of accomplishment than to get this pernicious delusion out of their heads.

Mr. Toole, of London, assured me once with the greatest gravity that in preparing himself to play a drunken role he had gone down into the slums and made a special study of the actions and demeanor of a drunken man, and reproduced them so that the representation was a triumph of art.

"Ah," said that distinguished comedian, "your true artist must always go to Nature."

I wonder if Mr. Toole ever saw Blake play The Lastman; and if he did I should like Mr. Toole to tell me where Mr. Blake studied the Last Man for the magnificent creation he gave us?

Ristori went into the hospitals to watch the dying and get mortuary points for her Elizabeth. But Clara Morris in some of her death scenes transcended her immeasurably, by keeping away from the hospitals. She never could explain how she did it.

I remember she was once interviewed by a *Graphic* reporter on her dying of heart-disease in one of her plays, and with reckless intellectual vanity she immediately set to work to explain what a student of heart-disease she had been.

Her explanation was one of the most absurd things to science that I ever read. She thought there was only one kind of heart-disease, and that its final symptoms were always the same in all patients.

There is just the difference between a gifted mimic and a creative artist that there is between the mirror on your wall and the portrait by Chase or any other gifted artist that hangs beside it.

One reflects with absolute certainly all your details. The other has summarized your character and caught you at your best.

Some of the finest and most triumphant things I ever saw done on the stage violated every canon of technical art.

Some of the stupidest and most ineffectual were morsels of detail and the results of laborious thought and study.

I believe that if you were to strip Bernhardt of her painstaking art, which is an intellectual result, there would be a residuum of emotional gifts and of temperament that would preserve her a great actress—if not a great artist.

I believe in education and study. But the trouble with our dramatic teachers is that they insist that education and study will convert womankind into artists. They never will. We must have the artistic temperament first. Acting is not so much a matter of expression as it is a matter of feeling. In nine cases out of ten given the emotions, nature will express them a thousand times more effectively than your acting grammarian.

The kind of education the young woman needs who is beset with a stage ambition, is the education of soul first, and then of function, neither of which the ordinary elocutionist furnishes. All he knows is the grammar of art. He revolves round his little empirical centre forever. He chatters on through the term about rising inflections and vowels, and emphasis, and deportment, and breath, and vocalization. And the girl who has never had an amatory throb in her life is supposed to feel the fires of Juliet kindle on the cold altar of her little heart and warm the earth because of the blaze of these crackling thorns.

I wonder if the woman there on the street at night, who has the assassin's knife stuck into her, screams with grammatic propriety?

We, who sit smoking in our café and hear the sharp cry, do not measure it with elocutionary rules.

Fancy it if you can. There comes that wild, poignant cry.

"I think," says Abdominal Doleful, "that it is a scream of pleasure. I notice that the rising inflection was used."

"No," says Sir Verbal Vamp. "it is the cry of petulance. Some hackman has overcharged a street-walker. I noticed the intonation."

"It's a little out of pitch for a murder," says Fitz Frizzle McFlip. "By the key, I should say it was somebody coming from the Metropolitan Opera House."

The real fact is that that cry goes straight past every man's intelligence and grammatical custom-house, straight as a barbed shaft to his instinct. He knows in a second what it all means. He starts. He tightens his muscles. He is ready to spring with assistance. It is nature's universal alarm. And it makes no difference at all of what blood or nationality or creed or school or color the woman may be. She reached a crisis of intense feeling, and she can never tell you how she managed to express it.

Do actors ever do that on the stage?

Assuredly, yes!

I have seen and heard Clara Morris do it repeatedly. I have seen Rachel do it. I have seen, now and then, Salvini do it.

It argues the possession of a creative imagination that at times overreaches conscious art. That is all, and you may call it genius if you like.

The moment we touch upon the question of developed function with respect to actresses we come to the most delicate of all subjects connected with dramatic art.

It is a fact that no girl has ever yet played a mature woman with success.

But it is equally true that the mature women have played girls better than girls themselves.

You will recall Mlle. Mars' inimitable remark when M. de Vigny undertook to produce Romeo and Juliet for the first time on the French stage, and Mars was asked to play the part of Juliet. "*Si j'avais l'age de Juliette, peut-etre n'aurois je pas mon talent; mais avec mon talent, je n'ai pas l'age de Juliette.*"

But it isn't a question of age so much as of function. Do you remember what Modjeska said to Mary Anderson? Put into plain Saxon it was this: "Fall in love, my dear, before you try that role again."

Do you remember what Chorley or somebody said of Clara Louise Kellogg as Violetta? It was this: "The lady of the Camelias dies at last of a ruthless propriety in entire ignorance of the passion that ought to have killed her."

It was a pantaletted Camille, reminding you of the dollar-store girl who sells you an improper chromo, with flashing eyes that say, "Slap your face if you think I know what it means."

How is a woman going to make everybody love her who has never succeeded in making anybody love her? Even the boy in the gallery who cannot tell a sonnet from a sardine can apprehend an emotion, and his criticism is, "What do you know about it, anyway?"

So much of a woman's temperament—I came near saying her character—depends upon her emotional development that art appears to demand that she shall be a woman before she can be an artist.

Kellogg used to purl on in Gretchen for us a long time before we knew much about it. But one day there came a little old lady from Germany with a worn neuralgic face—her name was Marie Seebach—and she filled Gretchen for the first time with all its maiden possibilities and glorified it with a woman's suffering.

I tell you that behind most of the great triumphs of histrionism stand the phantoms of dread experience ready to glide into the actor and take possession of him. How many of the wails that have pierced us from the gas-lit stage have come mysteriously up from the ghostly past, How many screams have been the echo of broken hearts? How many of the hot throbs of passion have been the living over again of what was once a reality?

I don't know!

I meet with minxes every day who are cultivating their registers to play Juliet and studying etymology to be Lady Macbeths. They expect to produce thrills with frills. They know no more of the heights of love or abysses of despair than does a corn-starch pudding. If they do not waltz up Parnassus in good company the world is unappreciative.

Girls are awfully nice things in their place. But their place is not in the front of the great fight before their bones are hard.

I have rambled on in this desultory manner without saying a word about the gossips of the hour. I meant to have had a word about Langtry, whose return to her Twenty-third street bower has been like the coming of Spring. A select company of the best fellows—and remark, will you, what an awful difference there is between the best fellows and the best people—a select company gotten there to do honor to the most gracious host that ever kept house and preserved all the most delicate amenities of an English home in spite of reporters.

I meant also to have said something about an American play that is to be done at Wallack's this week; but what I write *ante* will be *post* the event before you get it; so what's the use?

The near approach of Easter throws a Spring glamour over the playhouse. People always want to get a lot of amusements before Holy week.

The National Opera at the Metropolitan has not been attended with national *eclat*. It was too sincere an effort for the snobs of that institution, and we are thus brought face to face again with the old nonsense that eventually killed the Academy.

That is to say, the Metropolitan Opera House was built, not to help music, but to amuse capital, and when capital hasn't got the dearest and most incomprehensible thing it stays away.

Fashion has done more to kill good music in New York than ignorance.

I'd like to write the history of the Academy of Music. Jerusalem, what a record of pharisaical tomfoolery round a divine art! And all the while the people were starving for good music.

Perhaps Mrs. Thurber will write it when she completes her experience. NYM CRINKLE.

THERESA VAUGHN.

Boucicault Planning Far Ahead.

Next season Dion Boucicault will make a new departure in management. He intends playing twenty-nine weeks in four of the leading cities of this country. His business manager, J. P. Caddogan, has arranged the engagements. The season begins on August 22 in Boston at the Hollis Street Theatre, where Mr. Boucicault will appear for nine weeks. Then a ten weeks' stay will be made at the Star in this city. Five weeks will be spent in Chicago at McVicker's and five more at the Baldwin in San Francisco. It is possible that a supplementary season, embracing one week in Washington, one in Philadelphia and a return date of four weeks' in 'Frisco, will be played. This would fill the time up to June 9, 1888.

Mr. Boucicault's idea is that a large repertoire of new dramas will make his projected long stays profitable. They can be brought forward as rapidly as required. "Still more," says Mr. Caddogan, "do we rely on the excellence of the company with which Mr. Boucicault will be surrounded. The mounting, too, will be as complete as taste and money ensures. The money heretofore spent on railway fares, printing and lithographing will be transferred to salaries and *mise-en scene*. The Shaughraun and the other Irish dramas are to be shelved until another year, when they will be revived with a scenic splendor never before equalled."

Mr. Boucicault is not so young in years as he was when play-goers first remember him, but some conception of his vitality and confidence in the continuance of his remarkable powers may be got from surveying the plans he is laying far ahead in the future.

At the Theatres.

It would be possible to admit all the stock objections to Dumas' famous work—the blame which assailed it on its first appearance, both as romance and drama, and has clung to it ever since—while we yet do justice to the worth of its central principle. We may concede that it deals with an unpleasant theme and introduces us to doubtful company; that it rouses ugly questions, never easy to solve, and least of all wholesome matter for dramatic treatment; that Marguerite is a psychologic improbability and in real life a phenomenal rarity; that sympathy with her is morbid and tends to efface radical ethical distinctions; in short, the whole conventional litany of the stock moralist. It still remains true that Marguerite is a suffering woman, who, whatever be her past errors, is suffering and striving for a purer life, and who makes the awful sacrifice of her one chance for rehabitation in deference to the loftiest instinct—the regard for others' well being. However the casuist may blame the sacrifice itself, it is not in its nature or its method improbable, and in its delineation it is so profoundly tragic that the drama has held the stage for the latter half of the century. The spectacle of a woman throwing away her last chance of moral and social salvation and enduring the scorn and insult of the man whom her soul yearns for, in the grim and desperate resolve to save him from herself, is one so harrowing that only a judgment warped by bigotry can fail to be touched by its awful pathos.

It offers an almost polar contrast to the piece with which Bernhardt opened this season. Fedora is aggressive, jealous, wrathful, malevolent and distinctly criminal. Her love is but a slightly modified phase of a fierce animal instinct. Marguerite Gautier is from the opening of the drama tender, generous and self-sacrificing, with a grand liberality in that rarest of arts, the consideration for others, and a prompt acceptance of the duties it imposes, which, probable or not, enlist our sympathy at the outset.

As the character is almost polar to that of Fedora, so is its interpretation at Bernhardt's hands. The fierce intensity, the electric swiftness, the all-fusing energy of the Muscovite aristocrat give place to the sorrow and repentance, the profound tenderness, the mournful self-devotion of the sinful woman who, from the moment she really loves, has ceased to sin. The scale of emotion is more limited than in Fedora—a minor gamut of infinite semi-tones and sad inflections. As intensity rather than finish was the marked feature of the one personation, so in Marguerite the noticeable quality is its sobriety and discreet reserve, its endless delicacy of shading and refinement of method. This refinement is continuous with the duration of the piece and begins with its opening scene. The author has skilfully accentuated the contrast between the woman past and the woman present by casting her portrait on a background of her former surroundings. But the change in her has begun at the rising of the curtain. To show us Margaret not only *among*, but *of*, her fellows—loud, vicious, selfish and coarse—would have been to the aesthetic feeling too great a shock for any later recovery. But this Dumas avoids by showing her thoughtful and subdued by the melancholy longing for a changed life, her heart already softened and tender with the dawning of a yet unknown emotion; all the courtesan ready to drop off, like a cast-off garment, at the first touch of genuine affection. Psychologically improbable it may be, but it is morally fine and aesthetically beautiful. This nascent change Bernhardt touches very softly and discreetly. Her flippant hardness and fitful gaiety in the opening scene are *indicated;* no more; not insisted on and "rubbed in" as a cheaper actress would have done it. The vulgar riot of the unpleasant bagnio revel gets pretty realistic treatment from the supporting cast, and it is much to the credit of Garnier's discretion and good taste that from his first entrance he so quietly marks the difference between Armand and the loose fish of both sexes about him.

The same reserve and sobriety, the same method delicate shading and refinement of attend the whole impersonation. There are few or no *eclats de voix*, no startling outbursts, no violent appliances, vocal or physical. All is quietly toned down to the subtle minor key of the character and situation. Witness, for instance, the thoughtful attitude and fine play of feature after Armand's departure from the supper-room, the gentle dignity of Marguerite's attitude toward the elder Duval, and the patient suffering of her endurance in the challenge scene. From the point of view of average consistency and everyday realism perhaps it is just a little too good. The training and antecedents of the *demi-mondaine* are not usually calculated to develop such fine traits as these, and even the best-hearted member of the Quartier Breda might be expected, on occasion, to develop certain vigorous features of the unregenerate woman in more drastic fashion. But the Dame aux Camilias, odd as it may sound, is really an ideal work, a poem rather than a portrait. Dumas has set out to show not how the average *traviata* presumably *would* act, but how a woman of unusually fine nature *might* do under exceptional but still supposable circumstances. What he loses in a cheaper realism is gained in the finer aesthetic sense.

For one more trait of artistic reserve we may be duly thankful—the delicate handling of the death scene. The agonized panting and coughing sometimes so liberally employed here savor more of the hospital than the stage. Here again Bernhardt *indicates* the suffering without unduly forcing it on the attention. What the auditor really cares for is Marguerite's heart, not her lungs. The hoarse, faint voice of illness, however, is a necessary feature of the pathos, and is most naturally given. In one or two points a trifle more of literal imitation would not have been out of place; in Marguerite's movements to and from the sofa in the last scene, there was occasionally a healthy vivacity hardly consistent with her supposed moribund condition.

But Bernhardt would not be herself if she did not, in her utmost moderation, reserve one or two startling effects, like the point of high light with which a painter keys up and sets in relation the otherwise sober tones of his picture. There was a trace of the tiger in the fierce *Jamais!* with which she receives Duval's first hint of separation from his son; and the terrible heart-broken sob of despair when she breaks down in attempting to write her farewell letter, was one of those things which bring a lump into the throat of the most case-hardened play-goer.

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The Dominie's Daughter will be produced this (Thursday) night at Wallack's. There are nine characters in Mr. Lloyd's play, and their interpretation will embrace the services of the leading members of the company, minus John Gilbert, who is still too ill to appear as the Dominie. The cast is composed of Harry Edwards as Rev. John Van Derveer, Kyrle Bellew as Captain Dyke of the British army, Herbert Kelcey as Major Barton, Charles Groves as Hiram Brown, Creston Clarke as Lieutenant Van Derveer of the Continental forces, Annie Robe as his sister Mollie, Mme. Ponisi as a patriotic dame, Mrs. Beekman, Helen Russell as her adopted daughter, and Miss Blaisdell as the Dominie's housekeeper. The scene is laid in New York in 1781. The first act takes place at Dominie Van Derveer's house on the Bowery Road in the outskirts of the city; the second in his church near the Boston pike, the third at Mrs. Beekman's mansion on Wall street, and the last in the church again. The scenery has been painted by Phil Goatcher. The author has written several comedies, of which For Congress is perhaps best known. He is connected with the *Tribune*. American plays have fared ill at Wallack's hitherto—we trust that this will turn the tide. At all events the production is gratifying in that it involves a tacit acknowledgment on Mr. Wallack's part that we had a war for independence and England was beaten.

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Bartley Campbell's White Slave was fairly acted on Monday night at Niblo's, with May Newnan in the title role. This young actress has the advantage of a pleasing figure and a modesty of manner, but her rendering of the part was stilted and monotonous. The part of Nance was filled by Marie Hilforde with spirit and some dramatic power. The most passionate acting was that of Bessie Rowland as Daphne, a part which, though small, afforded her scope for a good deal of color. Mrs. Frank Foster personated Mrs. Lee with a good deal of humor, especially in the love passages with Stitch, the lawyer, who was funnily acted by Frank Drew. Another richly played part was that of Martha, by Maria Bates. J. J. Tighe acted Lacy, the swaggering and brutal Kentuckian slave-dealer, very well. Clay Britton was fairly acted by Frank Roberts. The piece was well staged, and a realistic effect of a rain-storm in the wreck scene was exceedingly good.

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That strong melodrama, The Wages of Sin, is the bill at the Grand Opera House this week, and the attendance was large on Monday night. As George Brand, the curate, C. C. Maubury was quietly effective, as usual. But Etelka Wardell's Ruth met with most favor. She was several times recalled. Among others who scored were James E. Wilson, as the villain Marler; Lizette le Baron, as the volatile Juliana Bloggs, and Florence Vincent, as Jemima. The company is an all-round good one, and has been seen at the combination houses several times this season. An extended notice would be but to repeat an old story. Next week, Fanny Davenport in four of the most attractive pieces in her repertoire.

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Mlle. Aimee played Toinette in Mam'zelle before a fair house at the People's on Monday. The little Frenchwoman was as vivacious as usual, and she thoroughly delighted her observers. The company is a capital one, Messrs. Victor, Marble, Del Campo, Chisnell and Burns all doing really good work in the vaudeville. Aimee sang "La Petite Nan Nan," "Creep Into Bed, My Baby," "Chicken Pie," and other songs in her own unique fashion. Next week Mrs. Bowers will appear here in her repertoire.

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The most exacting specialty spectator could wish for nothing more than is given this week at Tony Pastor's. Some of the more prominent features in the bill are the sketch people Lang and Dolly Sharp; Ida Ramer, a clever character change performer; Leonzo, the dexterous juggler; the versatile and laughable trio Adams, Casey and Howard; Miss St. George Hussey, the best male Irish impersonator on the variety stage; Lottie Elliott, who skips a rope and dances the while until the cymbal clasher is threatened with paralysis and the hornblower blows himself out; Tony Pastor, in a budget of new and old songs; P. C. Shortis, who actually makes a banjo musical, and the afterpiece O'Riley's Party.

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T. P. and W.'s Minstrels gave good entertainment to a large house at the Windsor Monday night. There were very few "Hawthorns"—otherwise twice-told tales—in the first part. Genevieve Ward will be seen here in Forget-Me Not next Monday.

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The Austrilian Novelty Company is the attraction this week at the Third Avenue.

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Helen Dauvray is pegging away with Walda Lamar at the Lyceum. The source of the piece has been discovered, and the claim of originality is therefore exploded. The English sponsor ought to feel gratified for this, inasmuch as it relieves him of the greater part of the responsibility for a most unsatisfactory work.

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The Barnum-Forepaugh union is having a most fortunate outcome. Great audiences assemble twice a day at Madison Square Garden and the immense performance gives unbounded delight.

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McNooney's Visit will be further diversified this week by a new song which Messrs. Harrigan and Braham have just composed for it. The Park can scarcely contain the people that go nightly to see this humorous picture of local life.

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The Old Homestead—charming picture of rural quaintness and simplicity—is still packing the Fourteenth Street Theatre. Mr. Thompson and his company are probably giving more harmless and healthy enjoyment than any other organization before the public at the present time.

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Jim the Penman has acquired a momentum that carries it along on a wave of remarkable public favor. Its performance by the Madison Square company is an artistic treat that charms every intelligent and appreciative spectator.

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The Skating Rink gives place on Monday at the Bijou to Messrs. Wheeler and Darling's satrical American opera, Big Pony, the Gentlemanly Savage. Mr. Goodwin expresses himself as highly pleased with his part, while confident expectation sits serene on everybody connected with the production.

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Miss Herndon changes the bill at the Union Square next Monday, substituting A Remarkable Woman for The Commercial Tourist's Bride.

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The circus and Bernhardt furnish burlesque themes for Dockstader and his clever band of associates. Sweet singing and hearty fun are always on the list of enjoyments to be had at the bijou minstrel hall on Broadway.

The Musical Mirror.

In the Gilbert-Sullivan operas—as in all operette work—the charm consists primarily in the music, and next in the interest and humor of plot, situation and dialogue. But between the conventional works of the bouffe school and the Patience-Pinafore class there are one or two points of radical difference. In the one there is apt to be a trifle of bona fide sentimental interest, and the humor consists in a more or less exaggerated delineation of comic characters and situations not in themselves improbable or unnatural. In the Gilbert school of fun all this is precisely otherwise. There is no bona fide interest in the personages, as such, or their fortunes, and the humor is, throughout, irony. The characters think, feel, say and do the most outrageously improbable things in the most consistent and seemingly logical way. The young woman in Patience proposes to marry a man she loathes because there would be no self-sacrifice in marrying one she loved. The Colonel in the Pirates buys an old castle full of family-portraits because he is an orphan and lacks ancestors. Dick, in Ruddygore, sings a fine, breezy ballad, good enough for Dibdin, about a frigate which ran away from a far weaker ship in pure shame at the notion of whipping an inferior. And so on to the end of the chapter. And a marked trait of the Gilbert text is that the sobriety with which it is set forth for a moment puzzles the auditor, and leaves him in a pleasant bewilderment as to just where the absurdity comes in.

Then—a very notable point—the conventional operette score and the book are, or should be, in sympathy. In the new school they precisely don't fit, and this the clever authors evidently esteem the keenest of the fun. Rose Maybud remonstrates with Dick on his flirtations, in a comic ballad text to sentimental ballad music, and the Fairy Queen in Iolanthe sings a lot of grotesque rubbish about Captain Shaw of the Fire Brigade dousing the warmth of young affection with his squirting machines—all to the stately measures of a really fine chorale which would hardly be out of place in a cathedral.

It might not be easy to define just what elements in the Gilbert-Sullivan operas so took the popular fancy on the first production of Pinafore nearly a decade ago. First, undoubtedly, their cleanness. The public was sick of Offenbachian innuendo and coarseness, and gladly welcomed a performance open to refined women. Then the real fun of the book. The average operetta libretto had always bordered on the imbecile, while Gilbert's text is racy with dry humor. Then, of course, the pretty staging and dressing; in especial the bevy of pretty girls with comely faces and fresh young voices who made the standing dish of the entertainment. But more powerful than all was undoubtedly the score—with its charming series of bright and graceful melodies, fragrant with a delicate aroma of old English glee music, of Dibdin, Purcell and Arne. Sullivan is even in his lighter compositions a curiously subtle and delicate workman, musicianly in his construction and delightfully fresh and poetic both in melodic and harmonic invention. Undoubtedly the value of the score really made the success of Pinafore and its successors; for as to real merit of text and situation there was and always has been a large school of conscientious skeptics. A Bab ballad, they maintained, is droll and amusing *as a ballad*; but it by no means follows that the humor which inspires a skit in verse will bear dilution through two or three acts without evaporating. The fun is distinctively literary, and not broad or striking enough for real dramatic effect. Read in the study it tickles and pleases; put into action on the stage, it is apt to be fitful and pale. Then the incongruity which forms its essence partakes rather of the character of wit than humor, and, like wit, flashes and goes out with evanescent titillation. No one cares to read a pun or an epigram repeatedly, and the quaint inconsistencies of the Gilbertian text are apt to pall terribly on the taste when called on for two hours' diversion. They are not, in short, broad, direct and strong enough for good dramatic use. The auditor wearies of continuous irony, and comes to long thirstily for a little downright, wholesome, sincere human sentiment or drollery. Even in sportive matters he goes to the theatre to look and listen in earnest, and prefers that his author and composer should meet him half-way.

Ruddygore shows the faults and merits of its class, only the former are in rather larger proportion than usual to the latter. The one explains why the piece draws as well as it does; the other why it does not draw even better. The text has its good points. The girl who must consult her book of etiquette before accepting her lover's kiss; the noble seaman who consults the dictates of his heart to justify a particularly shabby action; the bad baronet, who must commit his daily crime on the principle that *noblesse oblige*—are all quietly satirical and funny, only both satire and fun are *very* quiet, too much so for good stage effect. They stir the gentle smile of humorous appreciation, not the uproarious guffaw of frank enjoyment. The music, too, has much of Sullivan's usual dainty and refined style, but it is not broad and taking enough to rival Patience and The Pirates. It rather lacks warm color and large, definite melody. It would seem as if both author and composer had been tempted with an itch to rise above the level of operette to something like *opéra comique*, as the French understand the term. But if any such ambition prompted the introduction of Mad Margaret, it was a fatal mistake. A poor girl, crazed for love, is, under whatever guise, simply a sad and piteous spectacle; tragic, but never for one instant funny. The character is of no use even in that impalpable and chaotic something which Mr. Gilbert calls a plot, and it merely breaks the general humorous effect. The rôle is supposed to have been intended as a burlesque on the Surrey style of sentimental drama, but you can't burlesque insanity; it is itself at once the wildest burlesque and the most intense tragedy. Kate Foster does it well; too well for the purpose. You don't laugh at poor Meg; you pity her, and with pity, fun—in the burlesque sense—vanishes.

All of the troupe act well, but only two sing. Geraldine Ulmar deserves great credit for her work in this line. Her voice, always a little light and thin, shows wear; but she uses it with charming refinement and taste, and her pretty face, with her cleverness and sly humor in acting, makes her admirable in her place. Courtice Pounds does not get his voice out of him as he ought, but it is very sweet and flexible—what there is of it; and he makes a singularly graceful Nanki-poo, or Dick, or whatever other character he is cast for. If all these melodious young people could be viewed as merely school-girls in disguise, he would be unsurpassable.

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Later hearing of Nero only deepens the impression of its first production. It certainly is not, taken throughout, very pleasing music, though there are continual suggestions, as in some of the choral work of the first act, Chrysa's beautiful solo air and others, that the composer might, if he would, produce music worthy to live. The odd thinness and monotonous construction of the orchestral score, too, comes more clearly into view. In much of the long recitative and continuous dialogue of the third act, the accompaniment dwindles off into that rum-ti-tum simplicity which the new school have made such matter of reproach in the orchestral score of Bellini, Donizetti and their compeers.

It would be too much to say that the opera is on the whole well sung. Beside the conspicuous incompetence of Candidus, Pierson incessantly wounds the ear by her coarse, faulty phrasing, and Van Zanten by her hollow, sepulchral utterance and dreadful *portamento*. But Ludwig sings much of his part in right manly fashion, with fine feeling and noble wealth of voice. His most notable shortcoming is his throaty way of forming his medium tones, and, as sufficiently indicated before, his unpleasant "wobble." In this however, one or two of the others, notably Pierson, go so far beyond him that his sustainment of note seems by comparison almost normal.

Emma Juch needs only a trifle more of physical vigor and dramatic fire to make her interpretation of Chrysa very complete indeed. Her prayer and her part of the fine duo with Vindex were gems of clear, sweet vocal tone and genuine method.

Description quite fails in giving an adequate idea of the setting. It seems hard to say wherein the costumer and propertyman could further go than in the magnificent color picture of the scene in Epicharis' house, and the dazzling appurtenances of Nero's procession. The crowd, too, as usual with this company, are good realistic crowds, and not a meagre handful of "sticks" and "supes." In the matter of the burning of Rome, a little study of Continental machinery and machinists might have aided in the production of a more awe inspiring effect. The back scene in especial has a way of settling against its supports in straight parallel streaks which prompted the profane suggestion, in our hearing on Monday, that this was clearly an anachronism, and that Rome was falling at the hands, not of Nero, but the bar-bar-ians But the burning of cities on the stage is ticklish matter, and the most exacting critic may be content to put up with some defect of realism if he get out of the theatre untoasted. Artistic effect, he would say, at any cost but the holocaust.

* * *

Erminie, the most wonderful of comic opera successes, is still crowding the Casino, and there is no prospect that The Marquis will be brought out for weeks to come.

Miss Herndon's Delight.

"I am highly delighted with my success at the Union Square Theatre," said Agnes Herndon, as she ushered a MIRROR reporter into the reception room of her hotel, "and the more so because my opening there has been entirely on the merits of the play, my company and myself. Not one dollar had been spent on 'working it up,' as you call the preliminary puffery and announcements. Our business opened very well, and we have been playing right straight along to increasing receipts. Some of the papers have stated that before we came here we had been trying the play in one-night stands. This is untrue. We played week-dates at Cincinnati and Louisville, and in Chicago we played three weeks.

"The play in which I appear next Monday evening, A Remarkable Woman, is in four acts, and is taken from the French. In the play I am an American girl, named Marguerite, who has married a French count and become the Countess De Morny, and throughout I plot and plan to save my husband from the risk of a duel. I shall have to strengthen my company materially. The play opens with a ball room scene, and in the course of the piece I wear five elegant costumes, one being a riding habit, and another, which I think will command considerable attention from the ladies, an elaborate garden dress of heliotrope.

"We shall remain at the Union Square probably three weeks longer, and from there go to Boston or return to the West. Before we had to beg for dates; now managers are begging us. We shall keep on playing for some time yet. I can't tell just when we will close season."

Married.

March 2, in Brantford, Ont., by Rev. Mr. McKenzie, in Grace Church (of England), Mr. W. F. Granger to Miss Fannie L. Quick, of Devil's Auction Company.

BIJOU OPERA HOUSE, Broadway near 30th St.
MILES & BARTON, Lessees and Managers.

N. C. GOODWIN,

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THE SKATING RINK.

Every evening at 8, and Saturday matinee at 2.

Next week—Mr. N. C. Goodwin in BIG PONY, THE GENTLEMANLY SAVAGE, by A. C. Wheeler and E. I. Darling.

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50 Cents. ADMISSION 50 Cents.

Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.

The greatest Comic Opera success ever produced in America,

ERMINIE.

Chorus of 40. Orchestra of 24.
Mr. Jesse Williams, Musical Director.

Seats secured two weeks in advance.

14TH STREET THEATRE, Corner 6th Ave.
Mr. J. W. Rosenquest - - Sole Manager

Every Evening and Saturday Matinee.

STANDING-ROOM ONLY.

Seats secured three weeks in advance.

A MAGNIFICENT PRODUCTION

"Its success was immediate and unqualified."—*Sun, Jan. 11.*

DENMAN THOMPSON,

in a successful continuation of Joshua Whitcomb,

THE OLD HOMESTEAD.

"One of the few substantial theatrical triumphs witnessed in New York in recent years."—*Times, Jan. 11.*

"Such gorgeousness in the way of scenery and stage-setting has seldom been seen in New York outside of Mr. Daly's Theatre."—*Journal, Jan. 11.*

FIFTH AVENUE THEATRE.
Proprietor and Manager, Mr. John Stetson.

Second Month and Enormous Success!

R. D'Oyly Carte's Opera Company from the Savoy Theatre, London,

In Gilbert and Sullivan's new opera,

RUDDYGORE;
Or, The Witch's Curse.

Cast excellent, music charming, dialogue sparkling, scenery beautiful. Absolute and Unqualified Success!
Seats secured two weeks in advance.

Every Evening at 8. Matinee Saturday at 2.

WINDSOR THEATRE.
Bowery near Canal Street.
Frank B. Murtha - - - - Sole Proprietor

Matinees Wednesday and Saturday at 2.

One week, commencing March 21,

THATCHER,
PRIMROSE
AND
WEST'S
MINSTRELS.

DOCKSTADER'S, Broadway, bet. 28th and 29th Sts.

DOCKSTADER'S
MINSTRELS.
A Fresh Programme Nightly,
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BAY RUM'S AND 4—CLAWS—4
Burlesque Hippodrome
SARAH HEARTBURN in CAMILLE.
Foster's Sweet Songs.
K'WREN—Society's Trochial Crate.
OLD KENTUCKY HOME.

Everybody gets a seat—50c., 75c., $1.
Special Ladies and Children's Matinee on Saturday.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. French.
Reserved seats, orchestra circle and balcony, 50c.
Every Evening and Wednesday and Saturday Matinees.

CHAS. C. MAUBURY
in
THE WAGES OF SIN.

Next week—FANNY DAVENPORT.
Next Sunday evening—Prof. CROMWELL.

HARRIGAN'S PARK THEATRE.
Edward Harrigan - - - - Proprietor.
M. W. Hanley - - - - - - Sole Manager

Edward Harrigan's new play,
McNOONEY'S VISIT.
EDWARD HARRIGAN as MARTIN McNOONEY,
assisted by his excellent company of local favorites.
Mr. Dave Braham and his popular Orchestra.
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Mr. A. M. Palmer - - - Sole Manager

Evenings at 8:30, Saturday Matinee at 2.

Sir Charles Young's remarkable play in four acts, entitled

JIM THE PENMAN.

Places secured one month in advance.

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Daniel Frohman - - - - Manager
Third Week. Continued Success.
HELEN DAUVRAY and her COMEDY COMPANY
in a new comedy-drama entitled

WALDA LAMAR,
WALDA LAMAR,

Under the management of W. R. HAYDEN.
Every Evening and Saturday Matinee.

UNION SQUARE THEATRE,
Under the management of J. M. HILL.

AGNES HERNDON
in
COMMERCIAL TOURIST'S BRIDE.

Matinees Wednesday and Saturday.

Performance begins at 8:30.

WALLACK'S THEATRE, Broadway and 30th St.
Mr. Lester Wallack, Sole Proprietor and Manager.

Thursday evening, March 24, first production of
AN ORIGINAL AMERICAN DRAMA,
By David D. Lloyd, Esq., entitled
THE DOMINIE'S DAUGHTER.
Presented with beautiful scenery and appointments and a great cast.
Wednesday and Saturday matinee.

TONY PASTOR'S THEATRE, 14th Street.
Matinees Tuesday and Friday.

Good Seats 25 cents | Always New—Every Monday Night.
COMPLETE CHANGE OF ACTS AND FACES
Miss St. George Hussey,
The Brantfords, Lottie Elliott, Heffernan and McDonald, Leonzo, Wingfield Brothers, Lang and Sharp
The Great Irish Comedy—O'REILLY'S PARTY.

H. R. JACOBS' THIRD AVENUE THEATRE.
Admission 10c. and 20c.

THE AUSTRALIAN NOVELTY CO.

Regular Matinees Monday, Wednesday, Friday and Saturday.

March 28—PAULINE MARKHAM.

The Giddy Gusher.

You show me anyone who doesn't like dogs, and I'll show you someone I don't want to know. All the days of my life have I loved and cared for dogs; studied their characters, cultivated their acquaintance, and derived great comfort from their companionship. The unerring instinct of a dog guides me in many things. I wouldn't trust man or woman as far as I could swing a pump by its handle that my terrier Smut rejects. I've got no confidence in the person my Scotty tackles. That old matron, Frances Ann, is a black-and-tan test of human trustworthiness. The only dog I own whose opinion is of no consequence is Pommery, the fat and foolish pug. Jim and Nell, Punch and Judy, Hal and Jennie Jones are dogs of intellect and views. They are as different in character as they are in breed, but are unanimous in their expression of dislike for dishonesty or deceit.

Smut has a holy horror for poor clothes. He escorts tramps off the premises, and yet will tolerate the workingman in the vilest sort of garb. He won't make friends, mind you, with a dirty or ragged man, but he knows the difference between honest labor and drunken shiftlessness. That is demonstrated in the bar-room a dozen times a day. Some of the saddest specimens of the *genus homo* can be found among the slaves of the new aqueduct. One of those greasy, grimy creatures, after grubbing under hundreds of feet of earth all night, extinguishes the smoky lamp in his shapeless, sodden hat, girds up his loins till he's partly decent, and crawls round under the horse-sheds to light a pipe. Smut sniffs him in a sympathetic way, and retires to watch, from a distance, that he sets nothing on fire.

* * *

But let one of those roving citizens, who exist without work and vibrate between the station-house and the Island, stray up here. Smut is on deck; he lets a bark out of him that is understood by my whole pack as plainly as a policeman's locust on the sidewalk by his brother cops. From house, bar and stable gather the gang. Captain Sanders sends out a general alarm and the tramp's life is saved. The rosy and rotund Sanders has a splendid record as a life-saver. On gala occasions he sails out with a dozen golden medals on his broad broast, won by his prowess in rescuing human beings. If every tramp he has snatched from destruction and my dogs were to send in a medal, the Captain would be covered back, sides and all.

* * *

Smut is a dog of great gallantry. Engagements with Blanche, Beauty and Sweetheart take him from home on long and perilous journeys. He has discovered short cuts across country, and when he returns after one of his tramps his long, thick hair is filled with burrs from the bushes and thorns from vines. He is in much misery till he's rid of 'em. He comes in and lays abjectly down to be combed. Last week he was gone a couple of days; he got back about noon-time, and I had gone to the depot to take a train. Presently the door burst open and in rushed Smut, his wild, ragged hair blown back from his earnest little face, and the old broken piece of comb in his mouth. Did I take that train? Not much. I rewarded his intelligence and trotted back to the hotel with him, as submissive as I ought to be to a superior intellect.

* * *

I am led to write of dogs to-day by a cheering piece of news that has reached me. Off in Indiana there's the big stock farm, called Beechgrove, of George Jackson, celebrated all over the United States for Jersey cows and English mastiffs. I have terriers, bulldogs, pugs, poodles and Newfoundlands. I lost the dearest setter in the world a year ago, but I never had a mastiff. Now one is on the road to me from Indiana, and my heart is proportionately jubilant. A big, steady-eyed, true hearted mastiff, with the calm dignity of a lion and the sweetness of a child; with a pedigree worthy of a prince; a very monarch of dogs—why, I'm as pleased as Punch.

* * *

Theatrical people are unvarying friends of dogs. In a walk how many instances one sees of that. On one block one day I saw Coghlan in a coupé with her skyes, Charley and Rose. While she was yet in sight Joe Emmet and his $1,000 dog went by. Across the street on the sunny side strolled James Lewis and his wife with their beautiful Irish setter, and quietly watching his dear dog Dorcas stood kindly John Matthews just inside the Union Square Park.

The first actor I ever knew was jolly old George Wyatt—a huge, white-meat man, who was physically the type of Wilkie Collins Count Fosco. He had an inseparable comrade in a big black Newfoundland. Lion was his name, but the affectionate diminutive of Lylee was bestowed on him by his master. Wyatt was a tremendous feeder. He and Lylee could breed a famine in a well provisioned town as quickly as a troop of cavalry. One night in New Haven, after every pig's-foot and lobster had been devoured, Wyatt went home, yielded to the pressure of matter over mind, and died.

After the funeral Lylee was missing, and he was found half buried in a hole he had dug above his dear master. The would be resurrectionist was taken home, tied up and offered boned turkey and beef tea. The well meant efforts of the survivors, however, availed nothing; the third day he made his escape, and when the searching party reached Wyatt's grave, lying on it, with the broken chain still about his neck, there was Lion—stone dead. He died of a broken heart; there's no manner of doubt about that.

* * *

I never envied any one the possession of anything but dogs. Mrs. Henry Abbey that is, owned, as Miss Gerard, a lovely collie that I wanted more than my dinner every time I saw it.

Fanny Davenport had a hairless Mexican terrier called Boots. I never dared tell that lavish-handed girl how much I loved Boots, for she would have given it to me in an instant; and it was a great pet of hers in her single days.

Henry French said to me lately: "Why on earth do you live at the North Pole?"

On account of my dogs! During that lovely attack of housekeeping I had this Winter, I carted first one dog after the other down for visits. But they hated the city, and bore the pang of parting with me not unmixed with joy at returning to the open country.

* * *

Last Summer an actress who had brought a nice little black-and-tan all the way from Australia was going to England. Knowing how fond I was of dogs, she brought me up little Pickles and gave it to me. Pickles had led a restricted life in city hotels. The largeness of his limits delighted him. Smut took him round and introduced him, and he entered upon a career of dissipation so extensive that I christened him Howell at once. Across the Hudson River Railroad tracks there dwelt a serio-comical little beast of his own race. He passed one fatal morning on the dock in her company; bethought him at 12 o'clock of his midday meal, and started for home. Pickles' intimacy with the trains was not sufficient to save him; he was struck by the noon express and flung high and dead on his own premises. That was a dark day in my family. Pickles was carefully coffined, a grave dug, and, attended by nine of his comrades, he was buried. Those dogs, every one of 'em, understood that funeral; they all took a farewell look; they all sat round in the grass, solemn and sad. Smut crouched with his black nose on his united paws, and the witnesses swore he prayed. For months after, if you said to Scotty, Smut or Frances Ann, "Put those flowers on Pickles' grave," they would trot off with any green thing you gave 'em, and lay it on the little mound under the catalpa tree.

* * *

This world would not be half as nice to me without the companionship of dogs. Through the day there are friends enough to suit the most gregarious; but when night comes no yard-wide family anxiety oppresses your Gusher; no three-ply fraud of a fellow has a night-key and a marriage certificate to entitle him to tell his ghost-stories. Things would get a little lonesome but for the dogs. I hear one little hand after the other on the door knob and let in the party in succession. In the watches of the night and the clocks of the morning I rise and survey with satisfaction the unbroken surface of the adjacent pillow. The little mounds that dot the chairs and carpets tell me where my dear dogs are chasing phantom tramps in their dreams. And now I'm going to have a mastiff to fill a long-felt want on these premises. I feel so pleased I have to tell you of it; but don't let it deter any one from sending me a dog. There's room for several more in the heart and home of your

GIDDY GUSHER.

Orthoepy.

It begins to look as though my occupation is fast going.

The other evening I went down to Niblo's to witness a representation of The Ivy Leaf by Mr. Power's travelling company, expecting to gather a goodly crop of mispronunciations; but lo! not one in the first two acts, which so discouraged me that I pocketed my pencil and went my way. True, most of the language was spoken in the Irish brogue, which may, and no doubt did, contribute to my disappointment; but when I learned at the door, from the advance man of the company, that not only all the principals of the company, plus the advance man himself, had copies of "The Orthoepist," I began to suspect the evening's yield would be meagre. Indeed, go where I may, I already find that the mispronunciations are very far from being as frequent as they were a few months ago. The time was, it is said, when it was safe to take the stage as authority in orthoepy. Will it ever be so again? It certainly looks so now.

Dynamite. Opinions seem to be pretty equally divided with regard to the correct pronunciation of this word. At one time I was inclined to make *dyn* the first syllable, but as I very much prefer *dy nasty* to *dyn-asty*, to be consistent I have decided to say *dy namite*; and then the fact that the *y* is under the accent should go for something.

Youth. There but seven words—*bath, cloth, lath, mouth, oath, path, wreath*—that, having the terminal *th* surd in the singular, change to *th* sonant in the plural.

Progress. Nearly all the authorities differ from Mr. Whiting in the pronunciation of this substantive; nearly all the more careful speakers also. He that makes the *o* long is in great danger of being thought ignorant of what is considered the best usage.

Interested. Miss Stanhope and many others make too much of the third syllable of this word. In the dictionaries some stress on the third syllable of the verb *interest* and of its derivatives *interesting* and *interested* is indicated by making the *e* short, as in *entry*; and this was formerly the prevailing pronunciation. Now, however, the most careful speakers make this *e* as obscure in the verb and the participles as they do in the noun. The making of the *e* short is very liable to result in the involuntary misplacing of the accent.

Ordeal. Mr. Sothern errs in accenting the second syllable of this word. The orthoepists have always insisted on putting it on the first.

Princess. Mr. Pigott has no authority for putting the accent on the second syllable of this word. Walker says: "It is glaringly absurd to pronounce the plural of *princess*, or even the singular, with the accent on the second syllable, like *success* and *successes*. He might just as well say duch-*ess* and duch-*ess-es*, as prin-*cess* and prin-*cess*-es; nor would a correct ear be less hurt with the latter than with the former.

Romance. Miss Dauvray errs in making the *a* of the word as broad as she does. It is not the *a* of *roman*, in French, but the *a* of *man*, in English.

ALFRED AYRES.

Success of a Pittsburg Theatre.

Last Friday Manager H. C. Shwab, of the Bijou Theatre, Pittsburg, came to town on a short business visit. He returned on Sunday night. In conversation with a MIRROR reporter on the past and future of the theatre, the change in the management, etc., Mr. Shwab said:

"You will remember that in a talk with you last Summer I was very lavish in my predictions of the success of the new Chalet Bijou Theatre, which was then the old Library Hall undergoing remodelling. Well, I am happy to say that those predictions have been more than verified. The house has drawn from the very best classes of Pittsburg's theatre-goers, and in return we have given them the best attractions—such as the Boston Ideals, Fantasma, Margaret Mather, the Kiralfys' Around the World, Salsbury's Troubadours, Fred Warde, Held by the Enemy, Shadows of a Great City, etc. All these played to enormous business. In fact, the Bijou has been the money maker in Pittsburg this season. We bought off Monday night of Theodora week of March 21 that we might present Patti. All the skits did a big business with us this season. This Summer we may try a season of comic opera.

"Mr. Chalet retires from the Bijou, and the firm-name will thereafter be Gulick and Shwab. Mr. Chalet will devote all his time to the management of the Opera House, which he will run at regular prices. The parting is friendly, and we wish him well. He thinks the proper management of the Opera House will demand all his time, and that to retain his interest in the Bijou would possibly result in conflict—that is to say, not with his associates, but with managers who book at the Opera House. We are exercising great care in booking for next season, and have decided upon a slight increase in prices. Best sittings will be one dollar; thence the scale slides to seventy-five, fifty, twenty-five and ten cents."

The Amateur Stage.

THE GILBERT IN VICTOR DURAND.

The Gilbert Society gave a surprisingly good performance of Victor Durand at the Brooklyn Academy on Wednesday evening, March 16. Charles Canfield imparted dignity and dramatic intensity to the role of Henr Favart. His walk is somewhat ponderous and lacking in grace; but his impersonation had so many good points that this defect was readily overlooked. Regina Dace was an efficient Ruth, though her reading sounds affected at times, and her methods are not always true to nature. Charles T. Catlin is not a man of gigantic proportions as far as stature is concerned, but his acting in the part of John Vaughn was certainly a manly and impressive effort. William T. Harris, Jr., was overbubbling with animal spirits as Dr. Randolph, and deserves high praise for his excellent interpretation of the role. William B. Vernam, as Baron De Mersac, was a realistic and artistic villain. He did not sustain the French accent he assumed with very much consistency, but his oily smile and malignant sneers were well kept up throughout. John F Dyer was a very satisfactory Jacques Renaud. The two hits of the evening, however, were made by G. H. Beuerman, as Antonio Sforza, and George W. Cogan, as Septimus Severns Tubb. Mr. Beuerman's accent seemed a genuine importation from the ragpicking district, while his gestures, make-up and method were so characteristic of the low lived Italian that he was awarded a double recall. It must be said in justice to Mr. Cogan that a part of the applause was intended for him, although he was too modest to accept it in that spirit. His nonchalance, drawl and languid manner were quite typical of the *blase* society swell, and his capital conception afforded much amusement. Pauline Willard was not only fair to look upon, but proved herself an efficient actress as well in the part of Violet. Florence Harris did not always speak loud enough, but her acting as Mrs. Mortimer Dudley was otherwise commendable. Adam Dove impersonated the role of Paul Dean with his customary ability. Charles Brown and Edward F. Cole also acquitted themselves with credit in unimportant characters. John Billings was the director of the play and George Cogan undertook the stage management. The dramatic committee has certainly "braced up," for the Gilbert's performance of Victor Durand has not been surpassed in smoothness and general excellence by any other club in Brooklyn during the present season.

NOTES.

The Histrionics, of Galveston, Texas, presented The Banker's Daughter March 15 to a packed house, the entertainment being for the benefit of an orphan home. The drama was fairly rendered. S. H. Hawley, as Strebelow, surprised his many friends, and while his performance was not totally free from faults, it was highly creditable, and would have stood comparison with that of many a professional. Charles Fowler, Jr., as De Carojac, is also worthy of special mention, as are Mrs. H. D. Prince as Lillian and Mrs. Charles Fowler as Mrs. Brown. The other characters were fairly sustained.

The Progressive Club will give an entertainment and reception at the Turn Hall Theatre in East Fourth street, on Wednesday evening, April 13, under the auspices of the University Club. The comedy, The Flower of the Family, and the farce, My Neighbor's Wife, will be presented.

Gossip of the Town.

Heading this column is a portrait of Alberta Gallatin, a young actress who has not been long upon the stage, but who has made rapid strides. She is now playing leading roles with Mrs. Bowers, and for some time has been one of the impending stars. She comes of a distinguished family. Take away the feminine of her given name and her ancestry is revealed.

Louise Paullin has returned to the city from Boston.

Tony Hart and his company will idle the hours away until the close of Lent.

Max Alvary, of the German Opera company, sailed for Europe on Saturday.

The Temple Theatre, Philadelphia, will not be rebuilt. The ground has been sold off in lots.

Joseph Wheelock and John A. Lane will in all probability remain with Mrs. Bowers next season.

Charles Eldridge has resigned from the stage management of Richard Mansfield's company.

Helen Dauvray and her company appear for eight weeks at the Fifth Avenue Theatre next season.

James Owen O'Connor, who is disengaged, is open for offers for next season in his tragic repertoire.

Held by the Enemy will be produced at the Prince's Theatre, London, next Tuesday night.

Charles A. Gardner, in Karl the Peddler, supported by Emily Kean, is next week's attraction at the Third Avenue Theatre.

Alice Coleman desires an engagement as singing and dancing soubrette for next season. Miss Coleman is also a cornet soloist.

Helmer and Lietz are rapidly drawing the custom away from the other wig makers. Their wigs are the cheapest and best made.

Charles Gordon, late advance of Barry and Fay, closed season just in time to secure a position on the executive staff of Doris' Circus.

Frank W. Sanger and Hoyt and Thomas have removed their office from No. 23 East Fourteenth street to No. 1155 Broadway, Room 6.

Lillian Grubb, according to different reports, is engaged for next season with Nat Goodwin, E. E. Rice, Miles and Barton and Rudolph Aronson.

The Golden Giant, in which McKee Rankin is appearing, has proved such a success on the road that it will shortly be produced at a Broadway theatre.

Critics and swelldom from Chicago, Cincinnati, Indianapolis and Washington attended the first night of Hoyt's Hole in the Ground at Columbus, O.

Ernest Tarlton has been engaged by Nelson Wheatcroft for the boy's part in Gwynne's Oath, which he will produce in Philadelphia the latter part of May.

The Lamb Jordan-Price On the Rio Grande company are resting until Lent is over in preference to filling time in one-night stands. The play has made a sound success.

Before the close of the season Mr. Harrigan will put on Cordelia's Aspirations for a short term, a desire for its revival having been very generally expressed by Park Theatre patrons.

The costumes for Sweatnam, Rice and Fagan's Minstrels are being made by the Eaves Costume Company. They are to be rich and gorgeous beyond compare on the minstrel stage.

John T. Raymond opens for a short Summer season at the Fifth Avenue on August 29 in David D. Lloyd's comedy, The Woman-Hater. Mr. Raymond has been doing a gratifying business in the South. In Memphis he will produce A Gold Mine, a new comedy by Brander Matthews and George H. Jessop.

R. L. Scott and Harry Mills are trying to secure Patrice to play the soubrette part in their new comedy, A Chip o' the Old Block. The season will open Fair week, August 29, in Columbus, O.

J. H. Fitzpatrick, at present with Kate Forsyth, has been engaged for Mrs. John Drew's company, and will appear in Philadelphia about April 11 in a season of revivals of old comedies.

E. E. Kidder is busy on a new society drama, which he hopes to have ready by next season. He is also arranging for an early production of the new comedy for the Salsbury Trobadours.

J. W. Grath will create a Yankee role in Odell Williams' new comedy, The Judge, by T. W. King, which is to be produced at Saratoga in May. Charles Eldridge is also engaged for a part.

W. J. Scanlan's business in Shane-na-Lawn at the Grand Opera House on St. Patrick's Day was phenomenally large, the matinee receipts amounting to over $500 and the night receipts reaching $1 322.

Wright Huntington has been engaged for a Spring stock season of eight weeks at Lowden's Avenue Theatre, New Orleans. He departs thence this week. He has signed for next season with a road company.

H. S. Taylor has added the Duluth (Minn.) Opera House, the Texas Circuit, the New Iberia (La.) Opera House, the Bellefontaine (O.) Opera House and the Montpelier (Vt.) Opera House to his list of theatres.

Lillie Alliston, of the Bijou Opera House company, has received a number of offers, one of which, from a new burlesque company soon to be formed, and which starts out in May, she has almost concluded to accept.

Fred Warde will begin a return engagement at the Philadelphia Academy of Music on March 28. His first engagement at that house this season was in November, when the receipts for the week footed up over $9 000.

Adolph Neuendorff has written a new opera, Prinz Waldmeister, which will be produced at the Thalia Theatre about April 15. For the Summer Mr. Neuendorff will conduct concerts at the Music Hall, Boston.

Barry and Fay will rest for four or five weeks, until Fred. G. Maeder's new comedy for the comedians is finished. It is called McSwiggin's Parliament, and will give the actors plenty of scope for their humorous portrayal of Irish character.

Charles T. Vincent has put on the market his farcical comedy, On the Quiet. The comedy had a successful trial-production this season. Mr. Vincent's other comedy, A Grass Widow, is being rehearsed by C. C. Maubury's company.

Harry La Rose, who married one of the Coulson Sisters a year or two ago, was lately made the father of a bouncing boy. Mr. La Rose, the Coulson Sisters and Master Newell have all been engaged for Tony Pastor's road company.

George Patterson is the sole proprietor of the Richardson and Foos Theatrical Printing House, and is prepared to negotiate with managers for the best class of work. He has engaged a corp of first-class artists in all departments.

The programme at Dockstader's next week will include a new edition of Foster's ballads, including "Katie Darling," "Belle Brandon," "Blissful Repose," and "Come Where My Love Lies Dreaming," and a new specialty by Lew Dockstader.

T. Henry French has purchased by cable the American rights to the new melodrama to be produced at the Comedy Theatre London, on Easter Monday. It is entitled The Red Lamp, and is by Comyns Carr and Beerbohm Tree.

C. Lawrence Barry, manager of Augusta Van Doren, has been seen lately around town with a rough coated St. Bernard dog of enormous proportions. It is the celebrated "Pope" (A. K. R. 1603), raised by E. F. Mansfield, of New Haven. He stands thirty-four inches at the shoulders, and weighs 165 pounds.

On Tuesday William Foote received a cablegram from George T. Clapham announcing his arrival in Liverpool and departure for London. Mr. Clapham is abroad in search of talent for Sweatnam, Rice and Fagan's Minstrels. Already agents in London and Paris are placing novelties at his disposal.

T. H. Winnett has become New York representative of the Masonic Temple and Grand Opera House, Nashville, Tenn. He is also booking for J. B. Studley, who goes out with a melodrama, and for W. T. Bryant in Keep It Dark. Mr. Winnett is trying to secure the original Louisiana Quartette for his Passion's Slave company next season.

J. W. McKinney left for his home in Kansas City last evening. He had offers for the remainder of the season, but found it advisable to go West to attend to some property interests. Should he accept one of the temporary engagements he will return about the middle of April. Mr. McKinney is considering several offers for next season, one of which, from a leading star, he may accept. Professor Cromwell wants him to pilot him to 'Frisco.

Barry and Fay have been served with summons in a suit for a small sum brought against them by Louie Kate Quinton, one of their company. It is demanded as a week's salary. The comedians closed their season on March 15, owing to Mr. Barry being stricken with paralysis. Two days' salary was offered the support, most of whom accepted. The case will be tried next Monday morning in the Seventh Judicial District Court.

"There is not a grain of truth in the report that the Salsbury Troubadors are to disband at the end of the season on account of Mr. Salsbury going with the Wild West Show," said Frank Maeder to a MIRROR reporter the other day. "Mr. Salsbury has frequently attended to his other interests before and nothing has been said of it. We are continuing to book time all over the country, and the company goes on the road as usual next season. Whether Mr. Salsbury returns from England or not, though, is an open question."

A. M. Palmer will continue his season through May with the nucleus of his company, the members now appearing at the Madison Square in Jim the Penman going to Boston on May 1 for a season of four weeks at the Park Theatre. Richard Mansfield will probably occupy the theatre on June 1. From Boston the company go to Chicago for six weeks, where they will try several new plays, returning to the Park Theatre, Boston, the middle of August, and remaining there until the opening of the New York season, about the first week in November. During the Boston engagement The Martyr will be put on. That play will also open the season in this city.

PROVINCIAL.

BOSTON.

Genevieve Ward appeared during the first half of the week at the Park Theatre in The Queen's Favorite and in Forget-Me-Not during the last. She is a strong, individual actress in her line, and made, of course, a striking personation of her character of the Duchess. W. H. Vernon was equally good as her leading support, and the entire co. was one whose work united in making an evening pass in most intelligent enjoyment.

The Gypsy Baron had its first Boston presentation Monday night at the Hollis Street Theatre, and was greeted by a crowded house. Laura Bellini as Saffi made a decided hit at once and her really brilliant voice was heard to good advantage in Strauss' delicious music, while her acting was in keeping therewith. Jacques Kruger made a comical old pig-dealer, and is developing decided powers as a comic-opera singer of the De Wolf Hopper rather than Francis Wilson order. The other leading people in support are amply capable, and the spectacular marching effects in the third act are extremely well done.

Robert Downing filled the week at the Boston Theatre as Spartacus the Gladiator, and renewed his success made at the Hollis Street Theatre early in the season.

Kerry Gow was given by Joseph Murphy at the Globe Theatre the first of the week and Shaun Rhue the last nights and matinee. Mr. Murphy's Irish impersonations are among the best on the stage; and in these plays in which he has appeared so long he is particularly clever. His co. in support is a most capable one.

Conrad; or, The Hand of a Friend, was the Bijou Theatre attraction. The play is a mere hash of Joseph Emmet and other material, and is worthy of little respect. Dick Gorman is a clever personator of German dialect, and does well what falls to him in that line.

The Howard Athenæum Star Specialty co. appeared at the home theatre and had rousing houses at all the performances. This is probably the best variety co. on the road, and the people at large seem to be finding it out.

Antoinette Ragand and Solon Shingle continued at the Boston Museum.

The Silver Spur drew large houses at the Windsor Theatre. Blanche Vaughn is a very clever little soubrette, and sang and danced herself into popular favor at once.

Resumé: One of your brilliant compositors last week made me say that it would be difficult to convince any one that the "friendly" young manager of the Howard Athenæum was a grandfather. I am sorry that the compositor had such a bad grandfather, or such bad whiskey, I do not know which. If he (the compositor) is sober yet, I should like to ask him if friendly people seldom become grandfathers. What I did say was, that it would be difficult to convince any one that the frisky young manager was a grandfather. I do not mind saying, confidentially, that the mistake was particularly painful to me just then, because I had just been drinking some of the frisky manager's champagne, and—well, you know how it is. And this brings me to that subject. One evening last week, Managers Rich and Harris, of the Howard Athenæum Star Specialty co. (I wonder if I have it all there) gave a dinner at the Revere House to the co. in honor of the event of their triumphant return from California. Manager William Harris sat at the head of the long table, with Mrs. Harris at his right and Richard Fitzgerald at his left, and Charles J. Rich, the senior manager of the specialty co. at the right of Mrs. Harris. At the foot of the table sat young Mr. Harris, the junior manager, and his young wife, and S. P. Corey, the acting manager of the co. The co. took their seats at the table at 11.30 P. M., and remained their till a little past two the next morning. It was a jovial assembly, and a well-behaved one withal, a certain species of Bohemianism accenting the manner of the assembly in a way that was pleasing. After the dinner had been discussed, song story and recitation followed from various members of the co., re-enforced by remarks from John J. McNally, of the *Herald*; J. P. Frost, of the *Globe*, and others. It was an occasion long to be remembered.—Manager Atkinson will astonish the Boston theatre-goers at the Boston Theatre in May. A novelty? Well, I should smile. But my lips are sealed till next week.—Andy Leavitt will be tendered a benefit at the Howard Athenæum April 8, the fiftieth anniversary of his appearance on the stage.—Nat Goodwin, Pauline Hall and Lillie Grubb will be among the people who will appear at George W. Floyd's benefit at the Park Theatre Sunday night, April 3.—I find the following in the *Advertiser*: "They get a little quieter, a little more placid every year, these American audiences," said Miss Ward, in a voice at once gay and despairing. "One can never tell anything about them. I know it is the fashion to call American audiences 'patient' and 'courteous.' Any actor will agree that they seem simply inane to the people on the stage. In England—indeed, in any other country on the globe which counts the drama among its arts—if a thing is not liked one finds it out. They tell you so in unmistakable and occasionally very humorous language. When they are pleased they let you know that just as generously. But here—here a vast audience will sit and drink in the piece with lack-lustre faces, and you never can guess whether you are going to be damned or canonized. As for humor or wit, well, the American public simply does not understand it. It is true you can make them laugh, but it must be by a joke which is questionable in its propriety or by an action which is vulgar. They can't grasp witticism quick enough to gather the significance of it before it is past. One finds out after a time that there is no use in trying to educate the public. The public will not be educated." In the language of the little caddish lord in A Pantomime Rehearsal, "What rot!" The remark about the American public not understanding wit and humor is incomprehensibly stupid.—Lydia O'Neill and Jacques Kruger of The Gypsy Baron co. are at the Richmond.—Wilson Barrett is at the Vendome.—Mary Eastlake and Miss Garth are at the Brunswick.—Ben. Tuthill and W. H. Fitzgerald, of the Gypsy Baron management, are at the Hotel Waterston.—Ida Mulle is at Waterston also.

CHICAGO.

Silas G. Pratt's grand opera, Lucille, was produced at the Columbia on the 14, a large audience gathering to hear it. In spite of the drawbacks incidental to a first-night, and the fact that none of the people in the cast except Alfred Wilkie were accustomed to stage work, the opera was a success, and the houses have been good all week. The musical numbers are in every way creditable to the composer, and the conditions may well be overlooked in view of the many excellences. In the hands of a more proficient co. it will become a standard work.

The romantic story of the opera, briefly told, is the love of Lucille, the daughter of one of France's proudest peers, Compte D'Auvergne, for a young Sicilian nobleman (Antonio), a political exile whom she meets while travelling in Italy. Her return to Paris with her family parts the fond pair, and a royal roue in the person of her adventurous cousin conspires to take advantage of this separation in an endeavor to marry Lucille and secure her fortune. In spite of false report as to her lover's death and desertion, Lucille at the demise of her father returns to Italy, inspired by the faith of her love to find Antonio. He is eventually found, the favorite of the King, at a grand court ball. Through the machinations of the vengeful cousin (D'Auvergne), the loyal Antonio is cast into prison for participating in a revolt against the reigning power, and sentenced to its gloomy shades for life. Antonio, in dire despair at this prospect, determines to die by his own hand, faithful in his love for Lucille, when a messenger arrives with his pardon, and the information that his prosecutor suffer in his stead. Antonio is reunited to Lucille, and they vow: "We will live, never more to part." The cast was sustained as follows: Katherine Van Arnheim, soprano, Lucille; Fannie Myers, contralto, Speranza; Alfred Wilkie, tenor, Antonio, Marquis di Cantana; John Garner, baritone Chevalier d'Auvergne; S. A. D. Lane, bass, Compte d'Auvergne; Ferris Hartman, baritone, Battiste; G. England, bass, Judge; G Hummel, tenor, Messenger. The same bill this week.

The Kiralfy Black Crook, more gorgeous than ever and with the best ballet ever seen here, drew large audiences to McVicker's. The same this week. Annie Pixley 28.

Dixey, in Adonis, filled the opera house. This is the last week; and will probably be the largest in attendance of the tour. McCaull's Opera co. in Ruddygore 28; four weeks.

The Boston Ideals hav drawn the largest audiences of the season at the Grand. The production of the Daughter of the Regiment, with Zelie de Lussan in the title role, made a great hit and packed the house. W. H. Clark, the basso, shared the honors. This week the Duff Opera co. in A Trip to Africa.

Ezra F. Kendall, whose eccentric performance in A Pair of Kids has made him one of the most prominent of the few good comedians now starring, has had a prosperous week at Hooley's. This week and next, Robert Mantell in Tangled Lives.

Hearts of Oak, a sterling play, well presented by Herne's co., had a successful week at the People's. This week, Lacy's Planter's Wife co.

Florence Bindley, in Campbell's play, A Heroine in Rags, met with favor from large audiences at the Academy. This week Monroe and Rice in My Aunt Bridget.

The Silver King as played by Miner's fine co. at the Standard drew good houses, and was received with favor. This week the theatre will ring with the laughter created by Evans and Hoey in their farce, A Parlor Match.

George C. Miln did not prove a drawing card of much magnitude at the Windsor. This week, Stanley Macy and Laura Dinsmore in The Kindergarden. Shadows of a Great City 28.

Items: Ezra Kendall was married on 16 to Jennie Dunn, of the Pair of Kids co.—Miss Dunn is a bright and talented soubrette who has small chance of showing her abilities in her present work. The union is a happy one, not only of hearts, but of talent.—Manager and Mrs. J. H. McVicker had a narrow escape from death at Los Angeles, Cal., recently. They were in a carriage, with others, viewing the neighborhood, when on a steep grade the pole straps broke on a carriage directly behind them, and the vehicle was precipitated on to them. Mr. McVicker saw the danger and tried to get his wife out but the pole plunged into the back of their carriage and just missed the lady's head. The nervous shock made her ill for a few days.—The number known as "Lucille's Prayer" in Pratt's opera, is to be sung in chorus by the audience during the week. Slips with words and music will be distributed so that those who desire may take a hand (or voice) in the same.—Eugene Oudin and Louise Parker are to appear with the Duff Opera co.

NEW ORLEANS.

In consequence of the Hanlon engagement at the St. Charles Theatre last week, Bidwell's Star Dramatic co. went over to the Grand Opera House, where they presented A Celebrated Case to a fair week's business. Much care and attention was bestowed upon the production. The scenery was new and appropriate and the costumes historically correct. The dresses worn by Minnie Conway, May Brookyn and Pauline Duffield were marvels of beauty. Osmond Tearle gave a very earnest and forcible rendition of Jean Renaud. Mr. Tearle has appeared in many parts here this season, but I esteem his impersonation last week to be one of the best things he has done. Charles Wheatleigh was impressive as Count, afterwards Duke, D'Aubeterre. Barton Hill filled the dual role of Lazarre and Count De Mornay with credit. His make-up as the Count was an almost complete disguise. Luke Martin acted that much-abused character, Dennis O'Rourke, with his usual care and skill. People, however, will laugh at a comedian, no matter how touching and impressive he may occasionally be. W. A. Whitecar looked exceedingly handsome and graceful as Raoul De Langley. Edgar Selden, R. C. Brinker and J. B. Booth deserve mention for some very clever doubling. May Brookyn as Valentine De Mornay was nightly given a recall at the close of the third act. Pauline Duffield made a stately and dignified Duchess. Alice Duffield made another hit as Jean's Daughter. The child is remarkably clever for her age. This week the co. will appear in Money.

The Hanlons, with Fantasma for the magnet, drew splendid audiences at the St. Charles Theatre. Fantasma is a mixture of almost everything imaginable. The scenery, although a little aged, is magnificent. The tableaux introduced are beautiful, and never failed to excite the warmest applause. The cast is a large one, but beyond Kate Davis as Fantasma and Alex. Zanfretta as Pico, calls for no particular mention. Little Aimee is a very bright child, who sings and acts as she is taught. If the girls used in the production would only do a little marching and drilling the general effect would be more pleasing.

Janish completely filled the Avenue Theatre during the week. Janish is well known to be a capable actress, the male support is execrable. They present a nice appearance, but when they begin to speak they can't be heard. The ladies of the co. were much better. Jennie Karsner merits especial notice. Harry Webber will return this week and give Nip and Tuck.

Arizona Joe and his little gun were at Faranta's all last week. Joe is a champion shot, which he nightly demonstrates by strewing the stage with the bodies of not only his co.—which is bad—but a whole score of supers. Black Hawks was the play. He will remain another week and produce Wild Violets.

Robinson's Dime Museum was well attended all last week. Sunday is the great day for this house. The Battle of Paris is still open.

Jetties: In an interview with a reporter of the *Times Democrat*, Manager Bidwell speaks as follows regarding theatrical prospects: "The season will be cut short. The Star Dramatic co. will probably continue seven or eight weeks longer. I intend to have the co. remain at the Grand Opera House, commencing tomorrow (this) evening for three weeks, and then I intend to bring them back to the St Charles and try a season at reduced prices, giving melodramas, spectacular, etc., and probably a ballet and specialties. This will be a trial to see if the public want cheap amusements. It will last from four to six weeks, commencing about Easter, or a week earlier. I have only three more attractions coming. After Redmund and Barry, Effie Ellsler and Haverly's Minstrels are all I have booked, for it is almost impossible to get good, strong attractions here to New Orleans, in consequence of the bad opening of the theatrical season, which has been reported throughout the North, and hence managers have declined to come, and have made dates elsewhere. In the aggregate of the business of the season there has been losses about the same as last year, or perhaps a trifle more. My principal losses have been through bad combinations, but there have been instances when the attractions have been fine and strong and the business was better than before. As far as the merits of the present stock co. are concerned, in my opinion, it is far superior to the one of last season, and a better class of plays were given than was given by the first no., but the general depression of business has been against us. I will have another stock co., but I can't afford to get one of first-class artists. I will probably play a season with a stock co. at reduced prices, if the coming venture proves successful. The bookings for next year are very slow—far behind any other year. The general impression among the better class of organizations is that New Orleans is not a good point to visit. Why, to book a good co. and guarantee it a certainty is very hard work; in fact, booking on a certainty can be classed at a premium. In case I find myself short of combinations the probability is that I shall organize two cos., one dramatic and the other to play burlesque, extravaganza, spectacular, etc. The Star Dramatic co. will not be sent on the road this season, it is too expensive. The salary list is $1,500 a week, and the employes of the house $600, making $2,100 a week, besides the royalties for plays. The Redmond-Barry Combination will play at the Academy of Music this week instead of the St. Charles, as was originally intended. The effect of this will be to re-open the Academy and close the St. Charles. Rene will be the first production. A Midnight Marriage will follow, the second week.—Some of the members of Frederick Mangis French Opera troupe sailed last week for Havana. Mme. Derivis, the prima-donna, and M. Van Loo were detained by a hard-hearted sheriff. The season has not been a success, but it seems that Mr. Mauge has not had enough. He will try it again next season.—Osmond Tearle has received the play written for him by Harry Emmet. Had it arrived earlier in the season, Mr. Tearle would have produced it here. Mr. Tearle's engagement as leading man of the Bidwell Stock co terminates very soon. He has received offers from five different managers, but will await until he arrives in New York, about April 7, before he makes any choice. He fills a special engagement at the Hollis Street Theatre, Boston, week of April 18, after which he will most probably go to his home at Manchester-by-the-Sea for the Summer. He will most probably star next season in an English success. Mr. Tearle and Mrs. Tearle also have thoroughly entwined the hearts of New Orleans, and everybody regrets to part with them.—The Hanlons have been doing splendidly all through the South. The recent tour through Texas was so profitable that they could close their season right now, and still be far ahead; at least that is what George Hanlon says.—The next production by the stock co. to follow Money will be Married Life, a rip-roaring comedy. A short farce will also be put on.—I had a very pleasant talk with R. E. Stevens, manager of the stock co. last week. Mr. Stevens says that after the close of the regular season, which occurs about three weeks from now, an almost entirely new co. will be engaged. Some of the present people will, however, be retained. An entirely different class of plays will be presented. The prices advertised on the last page of this week's MIRROR will prevail.

CLEVELAND.

J. H. Haverly was here last week with his Mastodon Minstrels. They appeared at the Euclid Avenue Opera House for a week. The business, taken as a whole, was good. Billy Emerson brought down the house with his rendition of "Mike Magee," and received half a dozen recalls. John P. Curran sang "Rock-a-bye-Baby" in a manner which earned a hearty encore. E. M. Hall was down on the programme as "the Paganini of the banjo," and after he had given a taste of his quality on that instrument, I thing it could not be denied that his claim to the title was a just one. This week, Marguerite Fish.

Mrs. D. P. Bowers presented Lady Audley's Secret, Mary Queen of Scots, Elizabeth and Lady Macbeth at the Park Theatre. She was supported by Joseph Wheelock and an evenly balanced co. Mrs. Bowers deserved a larger slice of patronage from our theatre going public than she received. Bunch of Keys this week.

Tony Denier's Humpty Dumpty was the attraction at the Cleveland Theatre and did a rushing business all week, packed houses being the order. Florence Bindley this week. N. S. Wood, the boy actor, played a week's engagement at the People's Theatre, and if the business done was any criterion he has no cause to regret it, Jack Sheppard, Jack Harkaway and other sensational dramas were in the repertoire. This week, Marinelli's Cosmopolitan Congress plays a return engagement.

Squiblets: Patti's coming this week is talked of on all sides, and I have no doubt that the diva will carry away quite a number of Cleveland dollars as a memento of her first and last visit to the Forest City.—In the death scene, during the last act of Elizabeth, Mrs. Bowers was all broken up by a cat which walked solemnly across the stage, evidently with a view of seeing what was going on. An adult snicker went through the house, and it was fully a minute before the actress could go on with her scene. The same cat has trotted on the stage several times during the past season. When Evans and Hoey played their last engagement at the house, the same feline followed Old Hoss on the stage.—Week of 28 we will have two minstrel organizations here—the T. P. W. at the Euclid Avenue Opera House and Wilson and Rankin's at the People's.

PHILADELPHIA.

The past week has been decidedly dull and uneventful.

Robert B. Mantell filled his return date at the Walnut Street Theatre, and again appeared in Tangled Lives. The business was very good, but the performance was crippled by the enforced absence of Nelson Wheatcroft. This week Mr. and Mrs. W. J. Florence; 28, Kate Castleton.

The new military drama, In the Trenches, which filled in an emergency week at the Chestnut Street Theatre, proved in every sense a failure. The play was poorly constructed and uninteresting, and not worthy of mention in detail. I use the past tense because it is doubtless dead for the time. The house was to have received first money to an unknown amount, but failing to get these waived its claims, and during the latter half of the week allowed the receipts to be divided among the co. in order to avoid closing the doors. Charles Harkinson, the manager, started in the scheme with more hope than money, although I understand that Juliet Durang, an ambitious member of the co., bemoans the loss of several hundred dollars and finds herself as far from fame as ever. Dion Boucicault's new drama, Fin MacCool, follows for two weeks.

Caught in a Corner finished its second week at the Chestnut Street Opera House. The business was but moderate, and the play made no reputation. It is no good, and had better be dropped at the earliest opportunity. This week Mrs. D. P. Bowers; 28, Passing Shadows.

At the Arch Street Theatre The Lights o' London, was presented with indifferent success. This week We, Us & Co; 28, A Tin Soldier.

Ruddygore continues to draw well at McCaull's Opera House, although it does not seem to win many admirers.

The Wages of Sin played to excellent business at the National Theatre. This week Karl the Peddler; 28, The White Slave.

At the Central Theatre Williams and Kernell presented a strong co. and crowded the house. This week the Howard Athenæum co.; 28, The Night Owls.

Brief Mention: At Forepaugh's Theatre Leonard Grover's drama, Lost in New York, proved to be an excellent card. It is a good play, and was interpreted by an excellent co. This week, '49; The Tourists 28.—At the Arch Street Opera House The Little Tycoon is still in full health and vigor.—Carncross' presents a strong bill with the inevitable result—good houses.—The Lyceum Theatre presented Romany Rye and reported good business. This week, The Banker's Daughter; 28, Tony Denier's New Humpty Dumpty.—H. G. Crowell, lessee of the Arch Street Opera House, has brought suit against C. A. Bradenburgh, of Museum fame, for one-third of the profits of the Little Tycoon engagement at the above-mentioned house. Crowell rented the house to Bradenburgh, for the production of comic opera, at say $225 a week and one-third of the profits. Bradenburgh then rented to George C. Brotherton at an advance of $75 a week, and has since paid or tendered the original lessee $25 each week as his share of the profits accruing. Crowell gradually became impressed with the idea that he is entitled to one-third of the Tycoon profits, and it now presents a nice case for our erudite lawyers.—Bishop, the mind-reader, gave an exhibition of his powers at the Chestnut Street Opera House 16, and made a very favorable impression.—Fred Warde presents a number of his strongest plays at the Academy of Music this week.—The Japanese Village will be open for inspection at Temple Hall, Chestnut street, above Twelfth, under the management of George C. Brotherton.

SAN FRANCISCO.

MARCH 15.

Edwin Booth and Hamlet have become the all absorbing topic of the hour. I had determined to say nothing about Lent this year, but am obliged to forego the resolution, as I held the saintly season accountable for what seemed like a little gloom in the Booth outlook at the beginning. It was only seeming, however, so far as the first week goes, for the enthusiasm and attendance increased after the first two or three performances, ending the week in a blaze of glory, regardless of the great advance in prices. The second week opens favorably with Macbeth, and no opposition at any other houses. The Carletons are in their fourth week at the Bush; Claude Duval begins the second at the Tivoli, while Minnie Maddern has been seen a week at the Alcazar, and the California doesn't count. How well Mr. Booth's four weeks will terminate financially can be better told later on; splendidly, I trust, though I have some doubts, owing to the decided advance in prices.

Mr. Carleton's return to Nanon was a wise move. The contrast with Erminie served only to heighten the effect of such voices as Mr. Carleton, Mr. Greensfelder and Fannie Rice possess, as well as to enhance the resplendent beauty of Alice Vincent, to make the comedy of charming Charlie Drew the more pronounced, and make dear, fat, handsome Clara Wisdom all the more attractive. There was an increase in business. The Mikado had a rousing reception last night.

Poor old Hazel Kirke, at excursion rates, had a big crowd the opening night, but made very light trips thereafter, last week at the California. This week it may be better, but in what respect I scarcely know, as The Mikado, which opened Sunday night, is a compound made of the most wonderful ingredients. Alice Harrison's Yum-Yum is so distinctively Chinese that the opera should be called The Emperor. The performance of Miss Reynolds as Katisha suggests Widow Bedot as a fitting title. But that wouldn't do so long as Mr. Wolff was there. His Ko-Ko suggested Micky Muldoon. The audience laughed because the performance was so bad it was funny, and only when J. K. Murray was on as Pooh-Bah did the people catch their breath long enough to think what the performance really was, for Murray made an excellent sneerer and sang the part in splendid voice. Laura Bigger was in the cast as Pitti-Sing.

Little Minnie Maddern has made a favorable impression in Caprice at the Alcazar, but is worthy a better play. A gentleman here who has had some success as a dramatist, will either make a transcription of something suitable or write a play with a part especially for her.

Claud Duval continues this week at the Tivoli, after interpolating the Professor last night in benefit to Professor Murphy. The dashing Claud Duval is well treated, by the way, in the hands of Henry Norman, who is a perfect picture as he dashes into his camp on the back of a real live horse. The May Queen will follow next week. This is Little Red Riding Hood, which ran so well in in Paris.

Coast Drift: Dan McCullough's benefit at the Baldwin a week ago enriched him $1,000.—Booth's Hamlet drew $3,155.50 to the Saturday matinee of last week.—Tacoma, W. T., will have a new $75,000 theatre.—Clara Morris will spend the Summer in California.—T. Hoowe, late usher at the Tivoli, drew $15 000 in the Louisiana lottery, and in connection with T. W. Eckert, late tenor of the same house, has started a new and very attractive saloon just above the Bush Street Theatre.—Fred Englehardt contemplates the management of a Friscan theatre, but will retain control of the beautiful Jaguarine and his other enterprises.—Arthur Miller is Minnie Maddern's manager and he is a howling enthusiast over his bright star's reception here and as to the great beauty of the Alcazar Theatre.—The Coghill Brothers, no longer minstrels, are playing in a Robinson Crusoe pantomime in Melbourne, Australia.—According to *Music and Drama*, Henry Frillman has hit upon a novel scheme for the coming Actors' Fund benefit at the Alcazar, which is no less than a consolidation of all the opera cos. now in California, viz.: The Tivoli, Carleton, Pyke-Winston and Thompson, and then give a mammoth Mikado performance at the Pavilion.—Much credit is due the Alcazar management for its pretty staging of Caprice.—Jeffreys Lewis and Harry Mainhall may follow the Thompsons at the California.—George Wessells is negotiating as to membership in the Booth co. for next season.—The Pyke-Winston Opera co. will play a return engagement here. Meantime Miss Winston leaves the co. next month and goes to Baltimore.—The attention pretty Mabel Bert is receiving at the hands of Eastern managers is very gratifying to her friends of the Golden Gate.—Sara Bernhardt may disband her co. here in May, and all return to France *via* Panama; yet, should pending arrangements carry, the entire party may go from here to Australia.

BALTIMORE.

A short horse is soon curried, and it is a particularly short horse this week. There is absolutely nothing at all going on here. A Lenten blizzard struck the box-office of the Academy of Music last week, where the Main Line was being given. The representative of the co. made some kind of deal with one of the prominent retail stores for Monday night, and the consequence was that about 2,200 saw the play that night, but the rest of the week business was something ghastly. The house this week will be given up to local attractions.

During his return engagement at the Holiday Street Theatre the Little Tycoon played to the capacity of the house at almost every performance, and the affair is just as bad now as it was when here before. There were some changes in the cast, but in spite of the fact that they were eleven people, especially Elma Delaro, the "coincidental freak" remained very bad. Rose Coghlan began a week's engagement on Monday night, opening in Masks and Faces.

The Dalys in Vacation had a fairly successful week at Ford's Opera House. The performance is essentially the same as when last seen here. The Dalys themselves are good acrobats, but not elocutionists by long odds. McKee Rankin, in the Golden Giant, after an absence of four years, opened to a good house on Monday night. Next, Haverly's Mastodon Minstrels.

Business at Harris' Masonic Temple Museum keeps up, and A Ring of Iron opened the week with a big matinee on Monday. Next, Lost in London.—Reilly and Woods' Great Show gave one of the most attractive variety programmes of the season at the Monumental Theatre last week, and drew big attendance. This week The Night Owls return. Next, Sheehan and Coyne's Specialty co.—At the Front Street Theatre Uncle Tom's Cabin is the current attraction. Next, Stranglers of Paris.

CINCINNATI.

Kidder's On the Stage, with Leon and Frank Cushman in the leading roles, filled out the week at Heuck's with indifferent results financially. The skit was evidently constructed on the spur of the moment, and plot was evidently forgotten in the haste. Leon's excellent work was about the solitary redeeming feature of the programme, and unless both play and cast are materially improved, "off the stage" will be the next thing in order. This week, the McCaull Opera co. in Ruddygore, followed, 27, by Hole in the Ground.

Nordeck, with Frank Mayo and an excellent support, furnished the programme past week at the Grand. The attendance was, however, scarcely in keeping with the merits of the attraction. This week, Mixed Pickles, followed, 28, by Marguerite Fish.

Clio held the boards during the week at Havlin's, the attendance being satisfactory throughout the entire engagement. John S. Burleigh in the role of Fabian scored a decided hit, and was ably assisted by Clara Everlyn in the role of Clio. This week The Two Johns, followed, 27, by the Kindergarden co.

Will Fennessy, of the People's, rejoiced in the proud satisfaction that this house, with the Big Four Specialty co. as the attraction, was nightly packed during the past week, and deservedly so, as the programme was one of the most attractive of the season. This week Lillie Hall's Burlesque co., followed 27 by Maranelli's Novelties.

Harry Lacy and Edna Carey, in The Planter's Wife, were well received at Harris' Museum during past week. N. S. Wood current week.

Between Acts: Manager A. W. F. MacCollin, of the Opera co. bearing his name, was in the city past week, and on 17 perfected arrangements with Messrs. Rendfleisch and Son, lessees of the Highland House, for a summer season of light opera.—Patti was favored with a splendid audience 19 at Music Hall, and some very fancy prices were realized by the speculators for choice seats.—The Cincinnati Elks have arranged for a benefit at the Grand Opera House on May 1, Managers Miles and Rainforth having kindly donated the use of the theatre.—In consequence of the McCaull Ruddygore Opera co. not opening until 21, Manager Fennessy, of Heuck's, secured Oliver Byron and his co. for two performances Sunday 20, with the Inside Track as the attraction.—The Order of Cincinnatus, one of the most enterprising organizations in the West, will present their new spectacle, Rome Under Nero, during September at the Union Ball Park.—Manager Havlin contemplates considerable change in his theatre before the opening season of 1887-8, and among other improvements will enlarge the seating capacity and introduce a more complete system of heating.—Manager Harris will, during the summer, replace the well-worn "drop" at the Museum with a handsome curtain designed by John Rettig.—Little or no attraction or improvement is contemplated at Heuck's, the house being recognized as one of the finest in the country.—The People's will, however, be extensively renovated, repapered and painted, and the seating capacity will be improved.—So successful, in fact, has been the season and so thoroughly both used up are Messrs. Fennessy, Heuck and Mettoff over the outcome, that in mapping out next season's company a first-class vaudeville will be made a special feature.

BROOKLYN.

Boucicault, in The Jilt, pleased large audiences at the Park Theatre all last week. A Tin Soldier drew fair business Monday evening. Next, Sol Smith Russell.

At the Grand Opera House the Florences in a varied repertoire played to a series of fair-sized audiences. Neil Burgess, in Vim, did well on Monday evening. Next week, Frankie Kemble—return engagement.

Gus Williams' repertoire of three pieces, attracted quite good business last week. He was succeeded on Monday evening by Margaret Mather, who appeared in London Assurance and the mad scene from Faust. The audience was large. During the week The Honeymoon, Romeo and Juliet, As You Like It, The Lady of Lyons and Leah the Forsaken are to be played. Next, The Black Crook.

Comic Opera flourishes at the Criterion. The Chimes of Normandy was received with much favor last week, and Olivette was played to excellent business on Monday evening. Frank Deshon has become an established favorite with Criterion audiences.

The National Opera co. sang The Flying Dutchman with their usual success last Thursday evening. On Thursday of this week Lakme will be given, and next week Rubinstein's Nero is to be produced.

Hallen and Hart's Ideals filled Hyde and Behman's Theatre at nearly every performance last week. The Rentz-Santley co. drew large business on Monday evening.

At the Standard Museum Loudon McCormack was fairly successful last week in '49. The Danites and The Black Diamond. Louise Arnott came Monday evening in Fun on the Bristol. During the week Leah and The Little Detective are to be played.

The Stranglers of Paris drew well at the Brooklyn Museum on Monday evening. It was presented by a fair co. and was put on the stage in good style.

BROOKLYN, E. D.

Hoodman Blind drew very good houses at the Lee Avenue Academy last week. On Monday night, 21, Richard Mansfield, in Prince Karl, opened to a well-filled house. Next week, Ivy Leaf.

Charles A. Gardner, in Karl the Peddler, drew well at the Novelty last week. On Monday Muggs' Landing packed the house. Next week, Milton Nobles.

The Lillie Clay Gaiety co. played to excellent houses last week at the People's. On Monday night the Big Four opened to a very good house.

The Gilfether and Scott comb., in Uncle Dan'l, opened to a good house on Monday night at the Grand Theatre.

DETROIT.

At the Detroit Opera House Louise Pomeroy has been holding forth the entire week with nightly changes of programme. Her repertoire embraced Lady Audley's Secret, Hamlet, One Touch of Nature, Kathleen Mavourneen, Camille and As You Like it. She was billed to appear in Pygmalion and Galatea on Wednesday night, but was taken suddenly ill and Richard III, with Arthur Elliott in the title role, was substituted. Her week's business was large, and the curtain rose nightly to well filled houses, this being especially the case on St. Patrick's eve, when she appeared in the double bill of One Touch of Nature and Kathleen Mavourneen, the latter taking mightily with her numerous audience, the greater part of whom sported the emerald ribbon in honor of the day. There is no question that Miss Pomeroy is a prime favorite in Detroit. Her appearance in Hamlet was especially fine, and her rendition of those wonderous lines shows considerable study and depth of of understanding. Arthur Elliott accorded her excellent support throughout and was very well received as Richard III, on the evening of her illness.

At White's Grand Opera House The Devil's Auction, a lively spectacular and specialty show, drew crowded houses during the first half of the week, and gave decided satisfaction to all who attended. Modjeska and her superb co. opened Thursday night in As You Like It to a magnificent house. It was her first appearance in Detroit since December, 1885, and a most notable audience had gathered to give her welcome. The Modjeska box was appropriately decorated with flowers, every thing being done to render the occasion a memorable one, and the fair artiste herself was the recipient of a beautiful floral souvenir. Her appearance as Rosalind was the signal for tumultuous applause, and throughout the play each happy point was greeted with like demonstrations. Maurice Barrymore, as Orlando, made a decided hit in the wrestling match. This was indeed a genuine trial of skill. Both participants were athletes and entered into their work with great dash and spirit. The curtain rose Friday evening to a crowded house, the play being The Chouans. It is dramatized from a novel of Balzac's, and is new to Detroit. From the first the unrestrained approval of the audience pronounced the play to be a success, if popular feeling is to be counted as a criterion. It is a play full of absorbing interest and presents many strong scenes of love and passion, the audience by turns hushed with silent attention and thrilled with enthusiasm. Modjeska made a lovely Marie de Verneuil, her slight accent adding a piquant charm to the lines. The love scenes between Marie and the Marquis de Montauran were capitally sustained, but it remained for the latter half of the first act, in which de Montauran casts her to his Chouans to bring vividly before us the depth of power and dramatic force with which she was possessed. Maurice Barrymore acted the gay, handsome, careless Marquis to life, and is evidently a huge favorite here, judging from the applause with which his efforts were rewarded. Grace Henderson looked exceedingly handsome as Countess de Kergac, and acted her part with charming grace and deep feeling. Charles Vandenhoff, as Corentin, displayed great skill in the management of his part, and won the cordial disapprobation of the "gods" by the masterly manner in which he played the villain. Ian Robertson and William Haworth as Marche-a-Terre and Pille Michie, Chouan leaders, acted their respective parts with fidelity, and at times it seemed as if they were not acting but living their characters. E. Hamilton Bell as Count De Bauvan, Robert Burnaby as Sergeant Beaupied, Clara Ellison as Francine and Laura Johnson as Jacnne, sustained their parts admirably. But Mary Shaw, as La Barbette, made the most telling hit in Act II., and thrilled all by the earnest and faithful manner in which she portrayed the agony and sufferings of the bereaved Chouan wife. Saturday afternoon Modjeska appeared as Viola in Twelfth Night, and won all by the exquisitely delicate and pathetic manner in which she impersonated one of Shakespeare's loveliest characters. The engagement closed with the Saturday night performance of Marie Stuart. Modjeska looked every inch a Queen. She proved herself to be the complete mistress of tragedy as she is of the lighter and more sprightly roles of Rosalind and Viola. Her lovely costumes are of added interest because they are historically correct, from patterns taken from those worn by the beautiful but ill-fated Scottish sovereign.

Items: The cadets from Orchard Lake Military Academy attended Modjeska's first performance in a body, one hundred strong, and after the play a picked company marched upon the stage and were put through a number of difficult evolutions and rifle drill.—Patti sings here for one evening, 28.—It is rumored that Manager Whitney intends keeping the Detroit Opera House as his cheap theatre, and will put the money intended for remodelling this into his new theatre, which is now being planned. But as he does not give his plans to the press we are unable to determine whether or not these is any truth in the assertion.

JERSEY CITY AND HOBOKEN.

At the Academy last week McKee Rankin and fair co. did a medium business, first half in the Danites and latter part in The Golden Giant. Week of 21, The Ivy Leaf opened to a big house. The co. is an excellent one and the play strong and sensational. The piece is well staged, and the singing, dancing and musical specialties of the several people were thoroughly appreciated. Eugene O'Rourke, J. F. Ward, Rose Watson, Ida Ward and Kittie Coleman were especially worthy of mention. Next week, Hoodman Blind and We, Us & Co., three nights each.

Reconstruction: Manager Henderson has finally purchased the Academy of Music property, and will proceed to rebuild the house. The location is valuable, and in the hands of an enterprising man like Mr. Henderson will, no doubt, soon assume the proportions of a Metropolitan theatre. The first step will be to tear out the entire inside, leaving only the bare walls. From that point the work of reconstruction will proceed. An orchestra and an orchestra circle, with commodious lobbies will be erected on the ground floor, with entrances and exits, of course, direct from and to the street. A fine horseshoe balcony, so arranged that every seat will be the best seat in the house, will occupy the position now held by the present parquette, while an equally fine gallery will take the place of the present balcony. Above this the roof will soar at a height of twenty-five feet, allowing magnificent opportunities for ventilation, so that the gallery will practically be as good a point of view and as comfortable as any other part of the house. The whole house will be furnished in first-class modern style, with all the latest improvements, for the comfort and convenience of patrons. The building will be heated by steam, and this will assure warmth to every part of the house in winter. The stage is to be enlarged and deepened, and the proscenium will be ten feet higher than it is now. Of course the details of the work are not yet perfected, as the purchase was not completed until Monday 21. A well-known theatrical architect is at work on the plans. The local papers and the public at large think very highly of Mr. Henderson's enterprise.

HOBOKEN.

At Wareing's, Lester and Allen's Minstrels drew good houses and gave an excellent entertainment all last week. The comb has been enlarged and improved and gave great pleasure to those who witnessed their performance. The Private Secretary opened to a fair house 21.

Cronheim's Germania Theatre: A fine variety performance by the Kelly, Murphy, Foster and Hughes comb. drew packed houses every night. On Friday evening the Spohr Battalion, having among its members and guests most of the prominent citizens and officials of Hoboken, visited the house. Manager Cronheim made a speech from the stage and tendered the Battalion a very generous reception after the performance. A very good variety and comedy co. holds the boards this week.

PITTSBURG.

The McCaull Opera co. played to good business at the Opera House last week. Lorraine was given the first three nights and Ruddygore the last three. The last-named opera certainly made a hit. The music was much admired and the keen satire of Gilbert was appreciated. Leon and Cushman 24, three nights; The Little Tycoon 28.

The Two Johns proved a powerful magnet. The Bijou was crowded every evening of the past week and at the matinees. Patti sang to a very large house 21, notwithstanding war prices. Lilian Olcott rest of week. Silver King 28.

The Marinelli comb. concluded its second engagement this season at the Academy 19. Good business. Marinelli's wonderful performance and the singing of Hilda Thomas were the features. Kernell's comb. 21; Hill's Novelty co. 28.

Newton Beers, in Lost in London did a paying business at Harris'. Ben Maginley, with May Blossom 21, J. J. Dowling and Sadie Hasson 28.

Items: The Casino Museum seems to be enjoying prosperity. New attractions are announced weekly.—Kate McNeill made her operatic debut in Ruddygore with the McCaull Opera co.—Manager David Henderson came from Chicago to see the first performance of Ruddygore. He expressed himself as highly pleased.—John Brand's experience with the American and National Opera cos. was not of the most pleasant character. He informed a friend in this city that the utmost jealousy exists among the principal singers. He also says the cos. owe him two weeks' salary, which he is unable to collect.—The gas-man at the Opera House should be touched up. On several occasions last week the house was left in comparative darkness between acts.—Gilmore with his little band will be here May 20 and 21.—The Sheffer, Blakely and Jerome comb., which takes the road next August, will include, among others, Hilda Thomas, Billy Carter, Conroy and Dempsey and Swift and Chase.—Manager Chalet is in New York booking attractions for next season at the Opera House.—The Pittsburg Dramatic Club elected the following officers at its rooms on Pennsylvania avenue 17: President, A. B. Runge; vice-president, John B. Pliens, Jr.; secretary, Ike Fierst; treasurer, H. Rutkowsky; business manager, Ted Seidenstricker. The club has a membership of twenty-one, seven ladies and fourteen gentlemen.—Manager Williams returned home from Baltimore 18.—J. N. Gotthold and W. H. Crompton are in town.

ALABAMA.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): McNish, Johnson and Slavin's Minstrels 16; largest house of the season; every seat and all standing room was sold before the curtain went up. This co. closed the regular season at the house, but Manager O'Brien has arranged dates with several good attractions, including a return engagement of Rhea.

Casino Theatre (J. M. Caldwell, manager): Andress last week to heavy business. Manager Caldwell will have several attractions during the Summer months.

Circus: Holland and McMahan's Circus all last week to heavy business; people turned away nightly.

Death: E. L. Tilton, the veteran actor, died in this city 17. The remains have been sent to New York in charge of W. J. Tilton, a son of the deceased, who arrived here Sunday. Mr. Tilton came here with Louis James, and being unable to travel was cared for by O'Brien and received every attention during his illness. Mr. Tilton was born at Ashland, Mass., June 13, 1824 and made his debut upon the stage in New York in 1846 as leading support for E. L. Davenport, who was a warm personal friend. Mr. Tilton played in every State of the Union and in Europe. He had been the leading support for Davenport, Booth, Forrest, Janish, James and other prominent stars. He was an actor of fine talent.

MOBILE.

Mobile Theatre (J. Tannenbaum, manager): McNish, Johnson and Slavin's Minstrels 14; crowded house. This is the best minstrel troupe that has visited our city this season.

MONTGOMERY.

Montgomery Theatre (Jake Tannenbaum, manager): McNish, Johnson and Slavin's Minstrels drew a crowded house 17.

CALIFORNIA.

SAN JOSE.

California Theatre (C. J. Martin, manager): Clara Morris, in Miss Multon, drew a full house 8. Joseph R. Grismer and Phoebe Davies in Hoop of Gold and Field of Honor, 9-10; small business on account of immediately succeeding Clara Morris. Pyke Opera co., with Jeannie Winston in leading roles, 11-12. This excellent co. drew fair houses, but much smaller than deserved.

SAN BERNARDINO.

Opera House (Plato and Lesher, lessees and managers): The Bijou Opera co. presented Billee Taylor, 8, to a crowded house. Adelaide Randall in the principal role was very satisfactory, but as several of the co. were laboring under severe colds the entire performance was somewhat marred. The Trebelli-Musin Concert co. gave a most excellent concert, 10. This was the best engagement of the kind ever had in this city, and it was unfortunate that local attractions prevented a large attendance.

LOS ANGELES.

Grand Opera House: The McGibeny Family played to fair houses 7-8; the Trebelli-Musin Concert co. 9; small but delighted audience. The Bijou Opera co., with Adelaide Randall as prima donna, 10-12, in Princess of Trebizonde, Billee Taylor, The Mikado and Bridal Trap; fair houses; Pyke Opera co. 21, two weeks.

Items: Samuel W. Keene, business manager Pyke Opera co., is in town. Mr. Keene has many friends

here.—I learned only a few days ago of the death of Tracy Titus, which occurred at Sierra Madre Villa, 4. His remains were brought to Los Angeles, where he will be buried as soon as the Carleton Opera co. arrives.

COLORADO.

DENVER.

With the exception of her first engagement in Denver, when she opened the Tabor and when the receipts were simply enormous, Emma Abbott never had such a successful week here as that which ended 12. The gross receipts were estimated at $8 000, and, strange as it may seem, The Mikado performance, night of 10, drew the largest house. 'Twas immense. Everybody wanted to hear a grand opera troupe in comic opera. After the "Moon and I" solo Miss Abbott was presented with a beautiful floral design from Mrs. Tabor, consisting of white rosebuds and carnations made into a large star. The piece was nearly the height of Abbott. Evangeline, with Verona, Schiller, Fortescue and Maffitt and a host of pretty women, opened at the Tabor Monday night to a very large house and thus far (Friday) the week has been one of much prosperity. It's the first legitimate burlesque organization that has visited the town in—well, I don't know when. The management has collected the prettiest lot of women I've seen on the stage in many a day. Their drill is worthy the applause bestowed. The costumes are really dazzling, in fact, the whole piece is elaborately mounted. Arthur Rehan's co. week of 21. Louis James and Marie Wainwright, who have week of 28, can bank on a splendid engagement. April 4 Robson and Crane.

A co. headed by Louise Movello, in Deception and specialty business, is at Music Hall, an air-like concern with little backing apparently. Haven't caught on to any great extent, even at the low prices.

Small Talks: Nellie McMahon and Lew Spencer are said to be due at the Palace shortly. They could command good positions once.—The mighty Fortescue, I'm told, weighs 340 pounds.—Annie May Kessler, the New York singer, has gone East. She opens a concert tour.—A fire in the neighborhood came pretty near causing a panic at a performance of Baird's Minstrels in Georgetown.—Outside of Denver, Abbatt only put in two nights in the State, Colorado Springs and Pueblo.—The Evangeline performance is freely marked with Mikado quotations.—'Tis said that Charles Arnold's American play, Hans the Boatman, is a go at the Princess in London.—Mr. Arnold spent the Summer before last here with relatives. He is a good actor, and I hope he will succeed in his new venture—that of starring.—The Mesa Opera Rink in Grand Junction, a growing town in the western part of the State, the *Republican* says, has recently been fitted up with new stuff. The town should be a paying one—night stand for small cos—on their way to Salt Lake, over the D. and R G. R. R.—The jolly members of the T. P. A. make it very agreeable for professionals, who stray into their elegant rooms on Lawrence street. Arthur Wilkinson, Bertie Coote and Mr. Anderson accepted their hospitality not long ago. The trio did their share of the entertaining, as did also John Ramsay Plunkett, who, by the way, did a violin solo at the German Club's meet the other night. He is firmly established here among the musical fraternity.—Advices to the *Republican* from Breckenridge say the hall there had a narrow escape. The stage was covered with burning oil, caused by one of the lamps at the side being caught by the curtain and thrown to the floor. About 300 people were present to see Peck's Bad Boy. Presence of mind of a few averted a catastrophe.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (A. E. Winchell, manager): Wilson Barrett played Hamlet before a large and appreciative audience 14, and a triple bill of Color Sergeant, Clerical Error and Chatterton the following evening to a much smaller house. His interpretation of the scene with Ophelia, with the King and Polonius behind the areas, was most novel and satisfactory. When called before the curtain after the last act, Mr. Barrett spoke in complimentary terms of the house as being one of the cleanest and best appointed behind the stage that he had visited in America; and he did not fail to recognize the student element, which is so important in New Haven audiences. Palmer and Jarrett's Uncle Tom co. gave very poor entertainment to very slim houses 16-18. Rose Coghlan restored good business and good humor in two performances 19—Lady of Lyons and Masks and Faces. She is no less popular here than elsewhere. Main Line 24-26; Boston Symphony Concert co. 29.

New Haven Opera House (Horace Wall, manager): Kiralfys' co. put on Rat-Catcher in a wretched manner, somewhat retrieved by the dashing Singgold of Hubert Wilke 14-16. Attendance small. The Tin Soldier 17-19, was voted the funniest thing yet. All the parts were well taken. Clara Lane's singing was roundly applauded. Receipts large.

Bunnell's Opera House: Muggs' Landing gave moderate satisfaction week of 14. In the museum the six Krupps demonstrated their musical abilities. Business is always good here.

Theatre Comique: Variety programme continued through the week, ending with the burlesqe Cinderella.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Skipped by the Light of the Moon 14-16. Tony Farrell and Gus Frankel, in leading parts, hardly came up to the Lennox Brothers who were seen here in this skit with this co. last season. Mattie Vickers and an excellent co. filled remainder of week to good business.

Allyn Hall: Every seat was taken 16 at advanced prices to see Wilson Barrett. A triple bill was given and the tragedian received hearty applause and the close attention of the audience.

Horns: A lodge of Elks will be installed at Springfield next Sunday, at which the officers and members of Hartford lodge will assist. A large delegation will go from here.

MYSTIC.

Central Hall (Mason R. Packer, manager): Sanford Girls' Orchestra gave very pleasing concerts 14-15; light houses. Robinson and McAllister's Specialty co. 19; fair business. The co. gave a fair variety entertainment, one of the principal features being McAllister's Irish comedy, entitled, Muldoon the Irish Student.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Howarth's Dublin Dan co. 17, good house and good co. Kiralfy Brothers' Rat-Catcher co. 18; good house. The entertainment was the best of the kind ever given in this place, the ballet being especially pleasing.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): The Leonzo Brothers did only a fair business last week. Winnett's Passion's Slave co opened for the week 21; large house. Next week, P. F. Baker.

DISTRICT OF COLUMBIA.

WASHINGTON.

Last week was a dull one at the theatres. Rosina Vokes had fair houses at Albaugh's, but not such as she and her clever co. deserved. A Game of Cards, the only new play, was well received, giving Grossmith, Elliott, Malcom Bell and Agnes Miller very good parts. The Milliner's Bill and Pantomime Rehearsal were as amusing as ever. This week, Little Tycoon. Next, Rose Coghlan.

The T. P W. Minstrels at the National to moderate business. This week Sol Smith Russell in Pa. Next, Lillian Olcott.

The Ring of Iron, at Bijou, to fair business. This week, Newton Beers in Lost in London. Next, Mattie Vickers.

Shehan and Coyne's co. in Grogan's Elevation at Kernan's this week. Holland's Uncle Tom at the Dime.

Items: Rosina Vokes was the recipient of much social attention last week, as was also Courtenay Thorpe who has many warm friends in this city.—Colonel and Mrs. W. F. Morse gave a delightful reception Tuesday evening in honor of Mrs. Ettie Henderson, who, greatly to the regret of those who met her, left next day for a short stay in Baltimore on her way home.—Mr. Thorpe came in after the play.—A great deal of interest is already manifested in the coming benefit for the Actors' Fund. Mr. Corcoran has ordered a box and the sale of seats will begin soon.—Daisy Siddons, who goes with Lawrence Barrett next season, gave, with her sister, the scene between Portia and Nerissa, which precedes the choosing of the caskets.—Herr Anton Schott appears at the Wagner Society Concerts, 25-6, at Congregational Church.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): Fred. Warde, supported by a fine co., 14-15, in Virginius and Richard III. Large houses.

GEORGIA.

AUGUSTA.

De Haven's Circus and Menagerie was here last week and has been very successful. The show is the best for the price, 10c., that has ever been here.

There is no doubt that we will have a theatre for next season, but it may not be ready before December. The Montrose Club (Amateurs) have another drama in preparation.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager); Prof. J. Randall Brown, the mind-reader, was prevented by the city authorities from giving an exhibition on Sunday evening. The theatre was, however, packed on Monday night, and Tuesday evening he had a fair audience but made several disartrous failures. One or two of his "tricks" are similar to those of Bishop. Brown charged 50c. admission and raked in quite a neat sum. Frederick Warde as Galba, the Gladiator, 16, and Richard III 17. Fair but appreciative audiences. Warde's popularity increases on each visit. His Gladiator is a meritorious work, and will yet rank him where his merits deserve.

ILLINOIS.

KANKAKEE.

Arcade Opera House (H. C. Clarke, manager): Rondo, the American Prince, was presented in a finished manner 14; small audience. Burt G. Clark, a talented actor, appeared in the title role.

OTTAWA.

Opera House (F. A. Sherwood, manager): Moulton and Baker's Black Crook was presented 15 to a large and appreciative audience. The ballet and specialties were very good, while the scenery came in for a share of praise.

GALESBURG.

Princess Theatre (C. H. Hoover, manager:) Amy Stanley's Female Minstrels drew a large house 14.

PLAINFIELD.

Music Hall (Craig H. Marsh, manager): Margaret Mather, as Juliana in The Honeymoon, 17; good and select house. Mrs. Langtry 28, We, Us & Co. 29.

STREATOR.

Plumb's Opera House (J. E. Williams, manager): Nearly 1,000 people paid admission to see Baker and Moulton's Black Crook 18. Satisfactory performance. The feature of the evening was the acrobatic performance of the Herbert Brothers.

PEORIA.

The Grand (Lem H. Wiley, manager): Moulton and Baker's Black Crook gave satisfaction to large audiences 17. Robson and Crane as the two Dromios 23; a grand presentation to the capacity of the house. The last time they gave this play here was in the old Rouse's Hall, some six years ago, and to about the same sized audience. Lotta 26; Kate Claxton 30.

INDIANA.

LEBANON.

Grand Opera House (J C. Brown, manager): Thomas Martin's Casino Opera co. presented The Mikado and Olivette in a clever manner 14 15; good business.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager). The Silver King was attended by a large and select audience 12. The piece was beautifully mounted and well acted. The cast, in point of excellence, did not equal the co. which gave the piece its initial production here a few years ago. Charles A. Haswin, as Wilfred Denver, and Harry Cotton, as the Spider, were impressive. Eleanor Morretti in emotional scenes was enthusiastically applauded. Lillie Hall's Burlesque co. drew a meagre audience 17. The sparse attendance may be attributed to strong opposition. Black Cook comes 24 and Oliver Byron 26.

Academy of Music (J. Fletcher, manager): Hi Henry's Minstrels played to the capacity of the house 17. The co. is one of the best seen here this season. Stetson's U. T. C. April 1-2, One of the Bravest 4-6.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): A. R. Wilber's Lyceum Theatre co. 14, week. Good audience; fair repertoire; cheap prices.

LOGANSPORT.

New Opera House (William Dolan, manager): Hall-Fannie Blood Burlesque co drew small house 18. Wilber's Dramatic co hold forth with a varied repertoire 21, week. Chanfrau in Kit 28.

TERRE HAUTE.

Opera House (Wilson Naylor, manager); Robson and Crane, in Comedy of Errors, 18, had the largest reserved sale the house has had in fifteen years. Receipts, at regular prices, $1,100. Annie Pixley 25.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Robson and Crane, in Comedy of Errors, 17: packed house. Splendid and well rounded performance, support and scenery being most excellent. Many attended from surrounding towns. Our manager deserves special commendation in securing Robson and Crane.

KOKOMO.

Opera House (H. C. Henderson, manager): The Golden Opera co. 14-17; bad business. Mr. Golden made himself obnoxious on his arrival here by a senseless "kick" on the hotel, and afterward by a severe attack on the local management before the curtain. The animus of his ill feeling was Manager Henderson's refusal to go on his bond in an attachment suit to distress his prima donna' Annie Leaf, who desires to leave the co. because of Mr. Golden's ill treatment and non-payment of salary. She left for Chicago Tuesday night.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Evangaline, 12; matinee, fair business; night, full house. Around the World in Eighty Days, to good business, 14.

KEOKUK.

Opera House (D. R. Craig, manager): Louis Aldrich, in My Partner, 16; light business. T. J. Farron, in A Soap Bubble, 18; good house. Little's World 26, Lawrence Barrett April 8, Rhea 9.

Personal: Mrs. Cecile Rush, of the Strogoff co., is visiting Mrs. S. W. Tucker here. The ladies are sisters. Mary Timberman has gone to Cincinnati to meet Frank Mayo, with whom she is negotiating for an engagement for next season.—The Klein Brothers now publish the opera house programme, and are getting out the best one ever issued here.

IOWA CITY.

Opera House (J. N Coldern, manager): P. J. Farron in Soap Bubble, 16; fair house; well-pleased audience.

DUBUQUE.

Opera House (Duncan and Waller, managers): Michael Strogoff 17; good house. Expectations of audience not fully realized. The co. was pronounced much inferior to that of a year ago.

DES MOINES.

Foster Opera House (William Foster, manager): J. Z. Little's World 9. Evangeline was presented to two of the largest and best pleased audiences of the season, 10-11; Around the World in Eighty Days 15; large audience 15th.

Grand Opera House (W. W. Moore, manager): T. J. Farron's Soap Bubble played to small audiences 17, on account of St. Patrick's ball. Robson and Crane 26, Nancy and Co. 29; James O'Neill, April 2; T. P. W. Minstrels 7.

Items: J. L. Littles is about to lease the Standard Theatre, Chicago.—J. W. Fleming sends regards to Mr. Fiske and staff.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): The Clark Comedy co. 14. week, with a change of programme nightly. Good houses. Fannie Frances is the star, supported by Harry Ellis and a medium co.

KANSAS.

TOPEKA.

Grand Opera House (J. M. Barron manager): Shadows of a Great City, 14-15. The play has been seen here before, and commented on then. The cast was fully as good as before, the Tom Cooper being much better than the original here. This is the first time that I have seen the house, with its very large seating capacity, forced to hang out the standing-room sign for all parts of the house. The seats were nearly $200 larger the first night than on the first night of its production last year, at which time the receipts were considered very large.

Crawford's Opera House (L. M. Crawford, manager); Thorne's Black Flag, 11-12. Dore Davidson, as Lazarus, was the real star, and the rest of the cast was quite good. Play not up to expectations in scenic effects or strength. Kate Claxton, in Two Orphans, 16; big house and every one artistically harrowed up to the highest point of enthusiasm as usual. Support very strong. Zitka with a very strong cast, 17. This is one of the most powerful plays we have had in a long time and was superbly cast. The house was quite large. Josie Batchelder and Atkins Lawrence had the bulk of the work and were really great in their trying roles.

Boomlets: The craze for speculating in real estate is now at its height. Hundreds have become suddenly rich, and car-loads of Eastern speculators are arriving daily. Hotel's packed and the town crazy. Manager Barron will sell his big Eastern farm and invest at once here. Several New York illustrated papers have correspondents here sketching scenes.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Howorth Hibernica drew a fair-sized audience, 17. Only a Farmer's Daughter 30, Arizona Joe April 7, Kate Castleton 25, Rhea 29.

PARSONS.

Opera House (L. L. Baird, manager): Herr Andre's Alpine choir 14: small house.

LEAVENWORTH.

Opera House (L. M. Crawford, manager): Black Flag 14 15; fair business. Shadows of a Great City 16; big business. Arthur Rehan's co. in Nancy and co. 17; big house. Zitka 19: good business. Louis James 25; James O'Neill in Monte Cristo 26.

WICHITA.

Turner's Opera House (L M. Crawford, manager): Around the World in Eighty Days, 11-12; crowded houses. Scenery is worse for wear, and co. as a whole is weak. Charles Erin Verner, 17 18. in Shamus O'Brien; medium business. Mr. Verner and Annie Lewis were well liked.

Garfield Opera House (Fred. Dixon, manager): The Clair-Pattee co. appeared 10-12 to rather light business producing Queena, Hazel Kirke and Banker's Daughter. Georgia Minstrels, 14-15; S. R. O. Billy Kersands heads the list, and is surrounded by a very fair co., the vocal part of the entertainment being especially strong.

Items: Seats for the Emma Abbott engagement are nearly all sold.—Caste, at the Museum, is drawing big —A variety snap is holding forth at Excelsior Hall.

KENTUCKY.

OWENSBORO.

Hall's Opera House (Conway and Smith, managers): Oliver Byron in The Inside Track 18; only fair business. Excellent co.

MAINE.

PORTLAND.

Theatre: Owing to the fact that our people were comparative strangers to John A. McCaull's reputation, small audiences greeted his co. here 14-15 in the Black Hussar and Falka. Despite this the co. was one of the finest collectively, and no chorus was ever any better, both as regards volume and evenness. The costuming, the pretty faces, fine forms and general excellence of production will long be remembered by those who saw and heard the two operas. Francis Gillard made a great success as Boleslas in Falka and Kitty Cheatham in the title role was simply irresistable. Although terribly gagged, the charming airs of the Black Hussar were thoroughly appreciated, and Messrs. Plunkett and Walker, as Hackenback and Piffknow, fairly carried the house by storm with their comedy business. The success acheived by Cora Tanner in her former visit here was aptly demonstrated by the large audiences that welcomed her in Alone in London 18-19. The co. was almost identical with the first presentation, and the piece is one that holds the attention of an audience to the very last. C. G. Craig was a very bad villian and the only unappreciated person in the whole cast.

Park Theatre: Variety is the spice of life and yet very little of the variety at this house is beneficial. Ella Hill's Female Minstrels were the attraction last week, together with Annie Hindle in masculine impersonations, which were good. Ella Hill and one other lady were all the minstrels I discovered. Audiences have been large and with any sort of management the venture ought to pay.

Items: The last concert by the Boston Symphony Orchestra drew an overflowing audience 16.—The Bennett and Moulton Opera co. are with us 21, week, and in a repertoire that has been considerably renovated since their last appearance here. Several old faces will be missed and many new ones will be welcomed.

BANGOR.

Opera House (Frank A. Owen, manager): Bennet and Moulton Opera co. B to large business during week of 14. The co. is much better than it was last season. Those who have made marked improvement since last visit are Irene Murphy, Carrie Sweeney and A. K. Miller.

Item: G. Will Pickering, who was so successful as stage decorator with Bangor Mikado co, is now treasurer of Wamsutta Opera House, North Attleboro, Mass

MARYLAND.

FREDERICK.

Opera House (Jacob Schmidt, manager): Sol Smith Russell in Pa 17; fair house; fine performance.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): We have seen Wilson Barrett, we have seen Miss Eastlake; also the Princess Theatre co. There is still some prejudice against the English in New England, but we rather liked the British flavor, and on the 17th the entire co. received a warm welcome and created a desire to see more of them than The Color Sergeant, A Clerical Error and Chatterton enabled us to. In fact, the only fault found was that one continuous play was not given. Mr. Barrett is not willing to appear in such pieces without adequate scenery, and he is not to be blamed for it. Mr. Barrett appeared at his best as Chatterton, the poor, bonny boy, starving in his attic room, too proud to accept charity and too high-minded to stoop to lowly pursuits. So realistic was his acting after taking the fatal poison that there was not one in the audience but would have felt relieved if by some means his life could have been saved. I think they would have even excused a stomach-pump. Miss Eastlake was sweet and winning, but there was nothing to call out her best points. Lily Belmore as Cecilia was bright and sparkling, with a wonderfully taking way about her. Austin Melford and Frank Emory as Nat Boaden and Perry respectively, gave fine renditions of comedy parts. H. Cooper-Cliffe as Dick Capel was spirited and manly, and his elocution good. The entire co. was what we should expect so great an actor as Mr. Barrett to have as support. The Wilbur Opera co. closed a five days' engagement Saturday night, having done an excellent business for the Lenten season. The co. is a remarkably fine one, and Susie Kirwin and J. E. Conly as soprano and tenor were nightly encored for their effective work. The chorus was very well drilled, and Alexander Spencer, musical director, cannot be too highly praised.

Gatherings: Wilson Barrett was the guest of Walter Clifford while here.—The sign "Free list suspended" was displayed 17.—Some of the old time managers—those who used to come here twenty-five years or more ago—contrast the system of dead-heading here now with that of ye olden time. Then all that was necessary for a respectably dressed young fellow to gain entrance to a theatre was to say *Standard* or *Mercury*, and a composing rule was good for his fellow and his girl. Later the foreman of a composing room could write passes that were as good as coin. The railroad men worked the door-keepers, too, and a switchman's key took the holder and his entire family into the best seats in the house. But year by year these privileges have been lopped off, until now the free-list has decreased to very respectable proportions.—I was talking the other day with a former usher of Liberty Hall. He is now a man of some sixty years of age, and his term of service was in the sixties. The most interesting part of his conversation related to the manner in which the boys worked the door-keepers, and the life they led poor old Chauncey Sears, then the officer of the house, but who passed in some years since. For quite a long period there was a colored gentleman on the gallery door, one who had very little knowledge of reading, and the boys passed anything and everything on him for a ticket. "He came to me one day," said the ex-usher, "with a piece of paste-board upon which was printed, 'Good for a sail down the Bay,' and asked me if it was good.' After this he was more penetrating, and was seldom fooled in this way. But the boys were not to be thus deprived of seeing the show, and a new trick was resorted to. Ten or a dozen of them would pool their change and purchase one ticket. One of the number would take the pass and the rest concealed themselves in a narrow hallway a short distance from the door, while the ticket-holder held the attention of the door-keeper. After a few minutes had elapsed he would pass out, securing a pass, and getting at a reasonably safe distance, lustily yell: "You black nigger" It required but a few repetitions of this to bring the door keeper after him in full chase. This was the opportunity waited for by the boys and they swarmed through the unguarded door, and the darkey none the wiser. After things had quieted down the holder of the pass would return, and as it is difficult to distinguish one boy from another, would get in nine times out of ten without molestation.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Beulah in Echo played to very small audiences 14-15. Alone in London packed the house 17. A fine drama, and well played by a strong co. McCaull's Black Hussar drew only a moderate-sized audience 18. A good co. Mae Vallette as Minna and Celie Ellis as Rosetta were especially fine. Dan Sully's Grocery 21, Robert Downing in The Gladiator 24.

TAUNTON.

Music Hall (A. B. White, proprietor): Tin Soldier 15, large house. Amy Ames, in the Irish servant, is very funny. Her songs took immensely. Ada Deaves made as much of the character of Patsy as there is in it. The Rats of James Powers was overdone. George C. Boniface, Jr, as the Plumber was very good. The piece is the worst of Hoyt's skits, and in the hands of less capable people would fall flat.

Items: Dick Gorman cancelled 21. Cause, illness. C. T. A. Minstrels (local) 17; large house.—James Pell, of the Golden Bell co. is at his home here resting.—Jay Rial, manager of Genevieve Ward, was in town 16, heralding the advent of his star. He is a hustler —Fred. Moore, for seven years assistant of Manager White, severed his connection 19 to engage in other business. Fred is a fine fellow.

WORCESTER.

Theatre (Charles Wilkinson, manager): Rose Coghlan and Aronson's Opera co. in Erminie were the attractions last week. Both drew full houses. Janauschek in Meg Merrilies and Bleak House is billed for 23-4; McCaull's Opera co in the Black Hussar 25-6; Gray-Stephens co. 28-30 and Margaret Mather April 1-2. Lent does not appear to affect business; in fact it appears to be better than before.

Deserved Thrashing: An attempt was made at one of the hotels to force the door of one of the chorus girls belonging to the Erminie co. One of the male chorus heard the racket and put in an appearance, and most unmercifully thrashed the intruder, who proved to be a Brazilian, who is attending college here. It is said he will not resume his studies for about three weeks, and then minus three teeth.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The S. R. O. sign, that announcement so dear to the managerial heart was displayed 14, when Alone in London was the attraction. This co. is so well known that to comment thereon would be but to reiterate the just praise everywhere accorded it. McCaull's co. in The Black Hussar had a fairly good house 19, and gave excellent satisfaction.—Robert Downing in Spartacus 25 (return date).

Ticks: Mr. and Mrs. W. E. Sinn were the guests of Mr. and Mrs. Judge Milton while in the city.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Erminie was beautifully done by the New York Casino co 15, and there was not even standing room. Addie Cora Reed's interpolated song, "The Nightingale," was the gem of the evening. Dan Sully 18; light house.

Items: Robert Downing's paper is the most artistic we have seen this season.—The Mirror is now on file at the City Library Reading Room.—Balabrega is at Huntington Hall this week. The Dime Museum continues to big business.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Harrigan's Hibernian co. furnished a poor entertainment 14; small audience. Co. should stay in the small towns. Lizzie Evans did not do very well 16-17. At prices ranging from twenty five cents to a dollar and a half, Wilson Barrett and Mary Eastlake, 18, drew a $600 house. Siberia drew a large audience 19. Genevieve Ward in Forget-me-Not 25; Daly's Vacation co. 29; Alone in London 30-31; Two Tramps co April 2.

Items: Joseph Jefferson opens his Spring season in this city April 4.—Six comic opera cos. on the New England circuit last week.—Bennett and Moulton will give up comic opera at cheap prices after next season.

SPRINGFIELD.

Gilmore's Opera House (W. C. LeNoir, manager): Atkinson and Cook's co. 14, week, at cheap prices to S. R. O. Repertoire: Ingomar, Little Em'ly, Divorce, Lady of Lyons, Love and Money, Camille and Blow for Blow. In this varied round Maude Banks acquitted herself with much credit and was warmly received.

Musee: Henry Belmer in the Pavements of Paris 14, week, did well, and will remain this week, presenting Lost at Sea and Jesse James.

Molecules: J. Duke Murray, ahead of Milton Nobles, was here a short time Thursday, and Smiley Walker, agent for Fanny Davenport, has just arrived.—Georgia Tyler, formerly leading lady with Salvini, Barrett and other stars, who has been living here in retirement, caused by poor health, will play the principal part in the Drummer Boy to be given by local talent shortly.—Lenten business has been the largest of the season here. The Atkinson-Cook co. has added Ticket of Leave Man and the Southern Spy (Belle Lamar) to the repertoire. Springfield Lodge, No. 61, B. P. O. E., was instituted 20. A banquet followed. Hartford, New Haven, Bridgeport, Providence and other lodges were represented. C. E. Cook, J. T. Craven, J. H. Connor and Eugene Ormond of the Atkinson-Cook co. and Manager Le Noir were among the 150 charter members. John T. Craven made a short speech. The lodge prospects are flattering.

BROCKTON.

City Theatre (W. W. Cross, manager): A Tin Soldier was presented here for the first time 14; large and well-pleased audience 14. Amy Ames deserves special mention for her good work. Siberia drew a large house 17, and the performance gave satisfaction. Wilson Barrett and Miss Eastlake, assisted by their excellent co., presented the triple bill. The Color Sergeant, A Clerical Error and Chatterton giving the patrons of this house one of the best entertainments of the season 19. McCaull's Black Hussar co. 24. Dalys' Vacation 28. Wages of Sin 30.

People's Theatre: W. W. Downing's Specialty co. played to fair business 14-16.

Item: Treasurer W. B. Cross, of the City Theatre, has the sympathy of his many friends for the loss of his mother-in-law, Mrs. Mary B. Bullock, an estimable lady, who died 16, after a long and painful illness.

MILFORD.

Music Hall (George G. Cook, manager): Zozo gave good satisfaction to a large audience 15. The girls are pretty and the entire entertainment free from vulgarity. The Milford Amateur Dramatic Club, under the auspices of the St. Mary's church, produced Colleen Bawn to a packed house 17. The advance sale was over $300.

HAVERHILL.

Academy of Music (James F. West, manager): Erminie by the New York Casino co. 14; large house. The audience was treated to the finest operatic performance ever seen upon this stage. Scenery and costumes elegant. The McCaull Opera co., in the Black Hussar, 16, was a great disappointment. Cheap gags and worn-out costumes were too much for a first-class audience. Bennett and Moulton Opera co. 28, week.

MICHIGAN.

GRAND RAPIDS.

Opera House (W. H. Powers, manager): Modjeska in Twelfth Night drew a large and fashionable audience 14. The star's Viola was, of course, an artistic performance, although suffering in comparison with the beautiful interpretation given the part by Adelaide Neilson. Maggie Mitchell played Fanchon 17 and seemed to please the audience, which was large as well as of yore. Frequently recalled and applauded. Wilson and Rankin's Minstrels did a fair business 18. The jokes were mostly new, the singing fair and the antics of Carl Rankin and George Wilson funny. The Pavenellas' musical act was novel and caught the audience. A large audience witnessed the wealth of scenery, shapely limbs and clever ballet-dancing exhibited by the Devil's Auction 19. Louise Pomeroy 21, week.

Wonderland: Horace Lewis has attracted good-sized audiences all week to see Monte Cristo. Next week Hearts of Oak.

BATTLE CREEK.

Hamblin's Opera House (I. W. Slocum, manager): Al. G. Field Minstrels 15 pleased a good house.

YPSILANTI.

Opera House (H. M. Curtis, manager): Devil's Auction was splendidly presented to a full house 17.

IONIA.

New Opera House (K. R. Smith, manager): Boy Tramp 15, very fair business.

PORT HURON.

City Opera House (L. A. Sherman, manager): Wilson and Rankin's Minstrels drew a good house 12, Best of satisfaction. Pat Rooney in Pat's Wardrobe drew a large audience 16; fair satisfaction.

LANSING.

Opera House (M. J. Buck, manager): Wilson and Rankin's Minstrels 17; good house. Carl Rankin was very pleasing. Some of the jokes might properly be ruled out.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): A large and refined audience greeted Maggie Mitchell in Lorle 15. Al. G. Field's Minstrels to fair house 16. Wilson and Rankin's Minstrels to large house 19.

BAY CITY.

Wood's Opera House (John Buckley, manager): Wilson and Rankin's Minstrels to light business 14. Pat Rooney 15; immense house.

FLINT.

Music Hall (Thayer and Page, managers): Wilson and Rankin's Minstrels 16; small house. Deserved better.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): James O'Neill in Monte Cristo 14-16 and matinee. Mr. O'Neill has an excellent co. and presented the drama in a very attractive manner, drawing exceedingly large houses. The engagement gave great satisfaction. The Anderson Dramatic Club presented Robert Emmet in a creditable manner 17. Good house. Mr. and Mrs. George S. Knight in Over the Garden Wall proved a drawing card and greatly pleased the patrons. Mr. Knight is a true comedian and kept the audience in a merry mood throughout. Mrs. Knight is as attractive and vivacious as ever and a great favorite. The co. is good and give a bright, enjoyable performance. Boston Ideals week of 21.

Olympic Theatre: Week 14 Acme Novelty co., presenting a good bill in the variety line and drawing fair business.

Concert: Monday evening 14, at Hotel Ryan the dramatic prima donna, Frl Marianne Brandt, sang in grand concert under direction of Carl V. Lachmund. Select audience. The lady has a clear, powerful voice, and made a very favorable impression.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Mr. and Mrs. George S. Knight in Over the Garden Wall 14-15. The dialect of Mr. Knight was capital and the singing of his wife deservedly encored. Edwin Foy, in his specialties, made the pronounced hit of the performance. O'Neill in Monte Cristo was greeted by a crowded house 17. Remained three days.

Items: The concerts given 15-16 by Marianne Brandt drew audiences which completely filled the large dining room of the West Hotel.—Carroll Fleming, of James O'Neill's co, was, as Flemming Poore, a few years ago, a popular reporter on the Cincinnati *Enquirer*.—Frank Danz, Jr., will in all probability have charge of the orchestra during our coming Exposition, as the Board of Directors have wisely concluded in future to encourage home talent.

WINONA.

Opera House (George B. Russell, manager), Beach and Bowers' Minstrels 14; fair house; entertainment second class. Michael Strogoff 15; full house; prices advanced. Edmund Collier seemed to be suffering with a severe cold. The minuet drill was very fine. Fleming's Around the World in Eighty Days 24.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Evans and Hoey in A Parlor Match 14. Audience in a roar from beginning to end.

MISSOURI.

KANSAS CITY.

New Ninth Street Theatre: The public showed a wonderful interest upon the occasion of the opening of Messrs. Judal and Thomas' new theatre. At 8 o'clock the box-office was closed and sale of tickets discontinued. At the time the box office was completely hemmed in by the people anxious to purchase seats. Every seat in the house was sold and standing-room was at a premium. The crowds kept up all through the week. The success of this bidder for public favor is now assured. The curtain rose on The World. Mr. Little's co. is very good and sustained their several parts in a very acceptable manner.

Coates: Arthur Rehan's co. in Nancy and Co. played a three nights' engagement to good houses.

Gillis: The Black Flag, a melodrama in which Edwin Thorne has been starring, made its first appearance Thursday and played a three nights' engagement. The audiences were good throughout. Mr. Thorne portrays the unfortunate Harry Glyndon in a very forceful and impressive manner. The support is not very acceptable, the best features being the dialect characters of Lazarus the Jew and Jem Seaton, assumed by Mr. Davidson and Mr. Leon, and Austen's Ned and Mr. Stevens' Jack. The play was well mounted and the tableaux were effective. Coates' Herrmann opened Thursday evening to a large audience and the engagement closed Saturday evening. The entertainment was in every way interesting and everything that Herrmann accomplished was simply wonderful.

Museum: John Jack and Annie Firmin have been drawing good houses in The New Magdalen, while on the lecture hall stage Pinafore was given. Crowded through the week.

Another Theatre: It is stated that D. T. Keiller, manager of the Museum, intends, conjointly with Corydon F. Craig, late manager of the Gillis Opera House, and Frank C. Hamilton, building a new theatre on the East Side to cost about $30 000. It is to be built after the plans of the New York Casino, with an open Summer-garden on the roof. The details are still in embryo.

Gossip: E. E Zimmerman was in the city Monday arranging for the appearance of James O'Neill in Monte Cristo.—Mr. Judah, associate manager of the new Ninth Street Theatre, dispenses the pasteboards to the multitude, Billy Thomas stands in the lobby and smiles, while Harry Wood attends the door.—M. H. Warner, representing Robson and Crane, was in the city Wednesday arranging for the appearance of his co. here 28, week.—The Muggs' Landing co., which has been stopping in the city, left Tuesday for Chicago. The management are in search of a treasurer, the one whom they had having proven unworthy of the trust reposed in him.—Your correspondent leaves next week for a month's trip to Los Angeles, San Francisco, Salt Lake City, Denver, etc. Mel W. Hutchison, of the editorial staff of the *Journal* will represent The Mirror during my absence.—P. S. Mattox, representing Lillian Lewis, was in the city Sunday, arranging for the appearance of his star at the Ninth Street Theatre next week.

SEDALIA.

Opera House (H. W. Wood, manager): Shadows of a Great City delighted large audiences 18-19. Its scenic effects were much admired, and the principal characters given earnest evidences of approbation, a large share of which was awarded Annie Ward Tiffany as Biddy Ronan, Helen Rand as Nellie and George R. Edeson as Jim Farren. Zitka 24.

ST. JOSEPH.

Tootles' Opera House (R. S. Douglas, manager): The brilliant comedy, Nancy and Co., under Arthur Rehan's management, was presented 12, matinee and evening Good business. Mr. Rehan has gotten together a very capable co. The personel of the troupe is far above that of the usual travelling co., and the effect was pleasingly shown in a refined and finished performance. Kate Claxton presented the Two Orphans 14; good business. Zitka 16; fine audience. The play seemed to draw on the sympathy of the audience very much. James O'Neill in Monte Cristo 29; Robson and Crane April 13.

JOPLIN.

Haven Opera House) H. H. Haven, manager): Haworth's Hibernica co. in the laughable Irish comedy, The Two Hans 16; fair business.

NEBRASKA.

LINCOLN.

Opera House (Fred. Funke, manager): Lotta in Musette and Mlle. Natouche played to good business 14 15. Shadows of the Great City, 23-4.

People's Theatre (Warner and Brown, managers) Nashville students, under the auspices of the Y. M. C. A., gave a fine concert to a large audience.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demeritt, manager): Tony Hart, with good support, in Donnybrook 15; fair business. Deserved better

Items. Mr. and Mrs. Hart sends compliments to The Mirror.—I had the pleasure of becoming intimately acquainted with Mr. Cannon.

MANCHESTER.

Opera House (E. W. Harrington, manager): Alone in London, with Cora Tanner as leading lady, supported by an excellent co., pleased two of the largest audiences of the season 15-16.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): Nate Salsbury, Nellie McHenry and competent support kept a large audience merry with their new play, The Humming Bird 14. A full house greeted the New York Philharmonic Club 15. The concert proved an artistic success. Margaret Mather and her excellent co. presented The Honeymoon 16. Miss Mather, as Juliana, the haughty bride, was quite as saucy, pretty and generally interesting as a high-born young wife might be expected to be. The comedy was heartily enjoyed. Held by the Enemy delighted a large audience 19.

Masonic Temple Hall: Prof. Kellar, the magician, made his second visit this season 14-15; light business.

Improvements: Extensive improvements at an expense of about $30 000 will be made in the Opera House during the Summer. They include a new stage, which will be 40x75 feet, with entire new scenery and drop-curtains. There will be eight proscenium boxes, and the partition separating the ground floor from the lobbies will be removed and the auditorium extended considerably toward the outer walls, making room for 800 new opera chairs. The present gallery will be removed and a double gallery substituted, the lower one to be fitted up as the ground floor now is. This will give a seating capacity of 2,000 and additional standing room for 1,200.

NEWARK.

Miners' Newark Theatre; The seventh annual entertainment of Lincoln Post No. 11, G. A. R., was given before an immense audience, nearly 4,000 people being present. The play was The Humming Bird, with Nate Salsbury and Nellie McHenry in the cast.

Grand Opera House: Taken From Life opened Monday night before a large audience.

PATERSON.

Opera House (H. C. Stone, manager): Comfortably filled 14 to see Frank Daniels in A Rag Baby. The skit amused as of old. Margaret Mather 19 in The Honeymoon; good house. The Paterson Elks' benefit 24, and Gus Williams 25 6.

People's Theatre (A. Philion, manager): Good houses past week to see Gibson and Ryan in Muldoon's Picnic. This week Weston Brothers in Our Minstrel Boys. Gorman in Conrad 28, week.

NEW MEXICO.

EAST LAS VEGAS.

Opera House (Charles Tamme, manager). Elliott and Canary's Carnival of Novelties 14-15; small houses; deserved better.

NEW YORK.

TROY.

Rand's Opera House (E. Smith Strait, manager): Our Irish Visitors gave enjoyable entertainments 14-15. Mme. Janauschek won the admiration of two large and fashionable audiences 17 in Mother and Son and Guy Mannering. The week closed with A Rag Baby. Lizzie May Ulmer 25 6; Salsbury's Troubadours 28.

Griswold Opera House (Jacobs and Proctor, managers): Peck's Bad Boy amused large audiences last week. Under the Gaslight current week. Next, Skipped by the Light of the Moon.

Item: The Grand Central Theatre will probably be a thing of the past, as it was entirely destroyed by fire at 1.30 P. M., 21. While viewing the ruins to-day, and in conversation with the owner, he gave me to understand that it would be rebuilt, but not for a theatre.

BUFFALO.

Academy of Music (Meech Brothers, managers): Last week Theodora was given to rather light business. Lent must account for this, as the play was handsomely mounted and the cast pretty fair. Lilian Olcott as Theodora and Hudson Liston as Justinian received recalls.

Court Street Theatre (H. R. Jacobs, manager): Week of 14. George C Boniface in The Streets of New York. Regulation large houses.

Items: At the Museum Callan, Haley and Callan's Specialty co. were doing a good business last week

[CONTINUED ON EIGHTH PAGE.]

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - - MARCH 26, 1887.

MIRROR LETTER-LIST.

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Burgess, N.	Morris, Ramsey
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Greenaway, A.	Robertson, Donald
Green, Clay	Skedgill, Wm.
Groendler, H.	Singer, Marion
Gastra, C. W.	Smiley, C. A.
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Jefferson, J.	Weber, E. A.
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Kellogg, Clara	Whitney, John (2)
Kennington George	Waterman, Edgar
Keene, Thomas	Waite, C. A.
Lockaye, Will	Welch, W. N.
Lacy, D. L.	Webb, E.
Lipman, A. S.	Wells, G.
Lamworth, Peter	Young, Mary

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Bill No 7,444.

We have received an anonymous circular, headed "Important to Publishers—A Serious Blow at Newspaper Advertising," with the request that we should exert our influence in opposition to Bill No. 7,444, introduced in the House of Representatives at Washington and favorably reported upon by the committee to which it was referred.

After examining the provisions of Bill No. 7,444 very carefully we agree with the favorable report of the committee, and so far from being willing to say a word against it we feel, on the contrary, constrained to urge its passage as a most necessary and desirable public measure.

If this bill becomes a law (and we most earnestly hope that it will) it will be a felony, punishable by imprisonment, to publish filthy and disgusting news or advertising matter through the United States mails. It is designed to put an end to newspaper scandals, nasty sensations, reports of obscene trials, and the printing of prurient and vicious advertisements—in short, to compel journalism to return to a decent and respectable standard.

The anonymous circular calling attention to this proposed law says that it "leaves the newspapers at the mercy of any crank, pseudo-reformer or blackmailer." We don't think so. At present the morals of the country are at the mercy of a certain class of newspapers that induce more iniquity and depravity than any other known agency for promoting vice and crime. They are the assassins of character and the enemies of truth. When character has no safety and truth is the under-dog, the moral and mental tone of a nation is demoralized. It is time to legislate the press into a place of respectability and curb it within proper bounds.

The press should have liberty as well as the citizen; but neither should be allowed to transform liberty into license. The disregard of certain daily journals in this city for the private rights of character, for the strict limits of fact and for the boundaries of respectability, is utterly disgraceful. The choice of topics is not worse, however, than the treatment of them.

As for the advertising columns of some of our papers, they are notoriously worse than the reading matter. The *World* and *Morning Journal* have on Sundays scarified the decent portion of the town with columns of the beastliest conceivable advertisements. And these are not the only prints that similarly offend against the morals of the community. Bawds, panders, nasty medical quacks, assignation-house keepers, abortionists and every other filthy class that has need of publicity in carrying on a nefarious business, have resort to this medium.

The extent of this corrupting influence cannot be over-estimated. It is a matter that concerns the safety of wives, daughters and children. It concerns the Society for the Prevention of Crime. And most of all it concerns our legislators upon whom the duty of enacting prohibitory laws urgently devolves.

THE MIRROR has built up its great circulation, business patronage and influence without resort to scandal or sensations. Its success is legitimate. Its advertising columns are as carefully edited as this page, and objectionable cards are rejected from them. We do not fear Bill No. 7,444, for it is entirely in conformity with our ideas of journalism. We hope it will become a law, and so should every right-thinking person hope.

Cotton Mather Redivivus.

Indignation was the universal sentiment created by the disgraceful conduct of the Congregational divines, recently assembled in Chicago, in refusing to extend their sympathy to Mrs. Henry Ward Beecher in her bereavement. Never has doctrinal prejudice had a more appalling illustration—it sent a great wave of disgust over the length and breadth of the land. No Church in these enlightened times can afford to trot out mediæval bigotry.

Another denomination has lately given an almost equally revolting example of intolerance. Bishop Bowman, the senior Bishop of the Methodist Episcopal Church in America, presided at the Baltimore Conference of his sect, and in a sermon the other day at the High Street Church in that city, before a congregation of ministers and elders, he delivered himself as follows:

> I never went to the theatre but once, and then my wife persuaded me to go. It was the only bad thing she ever did, but we were in Boston, and no one knew us, and I was induced to do it. It was to hear one of the greatest actors then living. I think his name was Mr. Forrest. We had not been there long before she said, "Thomas, we ought not to be here." I told her that we had got into it now, and there was no way of getting out but by attracting attention. When we got home we looked at each other for at least five minutes, and I told her that we had done wrong, and the best thing to do was to get on our knees and tell the Lord all about it; and we did, and we got forgiveness.

Does it seem possible that such words could be spoken from a modern pulpit—even a Methodist pulpit? They smack more of Salem and Cotton Mather.

Bishop Bowman's case may be likened to Adam's: "The woman tempted me and I did eat"—his wife pleaded with him to visit the theatre and he went. Moreover, he was in Boston and nobody could see him, evidently two strongly extenuating circumstances. Not only was the Bishop a self-confessed sneak: he was a dunce as well, for he sat beneath the magic spell of Forrest's genius without feeling it.

The spectacle of the horrified couple on their knees after the performance, telling the Lord "all about it," forms an appropriate denouement to this serio-comic episode. And then the confidence with which the Bishop assured his listeners that he and his wife "got forgiveness" displays a degree of familiarity with the decrees of the Almighty that would be refreshing were it not blasphemous.

The extract we have quoted from the discourse of the oldest Bishop in the Methodist Church takes us back to the hard and narrow times of Wesley and Asbury, when liberty was encysted in dogma and thought lay strangling beneath the relentless grip of orthodoxy. Nay, it takes us back further—back into the misty era of ignorance and hate, when the earth had not yet been purified by the sweet and holy teachings of the gentle Nazarene.

Unquestionably men with minds like Bishop Bowman's should have lived in the B. C. department of the calendar. It is basest mockery to regard them as followers and disciples of the immortal founder of Christianity. The world—the great, pulsing, progressive world, whose dark corners have been gilded with the rays of the sun of enlightenment—has no use now for a species of fossilism that is contemporaneous with the mummies of ancient Egypt.

The Stage has no quarrel with the Church, but the Church must let the Stage alone. The drama has become a social factor of tremendous power, as strongly entrenched in the public heart as theology itself. Religion must jog apace with Art and Science. If it stands still to throw puny missiles it will be distanced in the race.

Personal.

HOYT.—Charles H. Hoyt rode the Elk in Columbus, O., last Sunday evening.

HART.—Tony Hart will play a Summer engagement at the San Francisco Alcazar.

FORTESCUE.—Miss Fortescue was announced to sail for Europe yesterday (Wednesday).

RIDDELL.—Captain H. S. Riddell, Miss Fortescue's private manager, left for England on Saturday.

AIMEE.—On Saturday night at the People's Theatre Aimee closes her season of thirty weeks.

PALMER.—Mrs. A. M. Palmer has been very ill at her home in this city, and is still in a weak condition.

SPENCER.—Lillian Spencer is at present visiting in this city. Miss Spencer has not engaged for next season.

FERNANDEZ.—Little Bijou Fernandez, at present with the Kate Forsyth company, is go to starring early in May.

DAVIS.—Manager Davis, of the People's Theatre, who has been ill for over a week with rheumatic gout, is about again.

REED.—Roland Reed is so successful this season that diamonds are beginning to sparkle forth from bosom and fingers.

JACKSON.—Belle Jackson, who has been a severe sufferer from nervous prostration for over a year, is slowly regaining her health.

ROBERTSON.—Donald Robertson and Catherine Lewis became man and wife in St. Louis this week. The flame had been burning for some time.

BENEFIT.—The Actors' Fund will have a benefit at the Alcazar, San Francisco, next Sunday night. 'Frisco is at last stirring a little in behalf of the Fund.

STANLEY.—Alma Stuart Stanley is touring the English provinces with the company of which Harry B. Conway is the star. She is earning great praise from the press.

VAN DOREN.—A Providence florist has succeeded in propagating a large white rose of a new variety. He has named it the "Van Doren Rose," in honor of Augusta Van Doren.

MACKINTOSH.—Burr W. Mackintosh has resigned from Kate Forsyth's company to take a position as sporting reporter of the Philadelphia *Times*. His place has been filled by Maurice Drew.

HOYT.—C. H. Hoyt's latest skit, A Hole in the Ground, is hailed as a success. It was produced at Columbus, O., on Monday night, for the benefit of the Elks, and nearly every seat was sold.

JACKSON.—Carrie Jackson, sister of Belle Jackson, has just left the city to join Mestayer's We, Us & Co. For ten weeks this season Miss Jackson was soubrette for Roland Reed, and her success was quite pronounced.

YEAMANS.—Jennie Yeamans has just received a present in the shape of a banjo ornamented with silver and pearls. A handsome case accompanied it. The gift is anonymous, and the recipient cannot even guess at the name of her admirer.

DE BELLEVILLE.—Manager A. M. Palmer offered Fred. de Belleville an engagement of forty weeks in the leading role of Jim the Penman on the road next season. Mr. De Belleville was forced to decline, owing to his having recently signed to play Jack Yeulett in Hoodman Blind.

VAUGHN.—Theresa Vaughn's portrait appears on the title-page of this number of THE MIRROR. Miss Vaughn (who is Mrs. W. A. Mestayer in private life) is a pretty woman, an intelligent actress and a gifted vocalist. She is to play the leading comedy part in Tobogganing next season.

KENDALL.—Jennie Dunn has become Mrs. Ezra F. Kendall. Eight years ago Arthur and Jennie Dunn, then a "pair of kids," were the midget Deadeye and Josephine in Haverly's Juvenile Pinafore over at the Fourteenth Street Theatre.

ADONIS.—The thousandth night of Adonis occurred in Chicago this week. Dixey made a departure by making up for Irving and Booth in presence and sight of the audience, who howled. Newspaper men, actors and men-about town indulged in a grand supper racket after the performance.

GRAY.—Frank Gray, long and favorably known in connection with Memphis amusements, will be sole manager of the New Memphis (formerly Leubries') Theatre next season. He has been the subordinate manager for many years, and is very popular with Memphians and the travelling profession.

MCAULEY.—Mrs. Rachel McAuley has for some time had completed an adaptation of Francillon that is believed to be particularly suited to the wants and taste of the American public. Dumas' work has been entirely rearranged, so that it is an entirely different affair from the bold and useless translations that have been floating around the market.

TILTON.—The veteran E. L. Tilton, whose serious illness was noted in last week's MIRROR, died in Birmingham, Ala., last week. Mr. Tilton's stage experience was long, varied and honorable. His age was sixty three. Mr. Tilton was buried from the Little Church Around the Corner on Tuesday, a representative gathering of the profession attending at the last rites.

BIRD.—Mary Bird has been engaged by William Welch for Jennie Yeamans' coming starring tour in Our Jenny.'

CAUTION.—One Frank A. Heywood, we are credibly informed, is approaching professionals in this city to procure advertisements, and in so doing uses the name of THE MIRROR and a member of its staff. Heywood has no connection with this journal. We employ no canvassers, and no one is authorized to use THE MIRROR's name for soliciting purposes.

FISKE.—M. W. Fiske, the veteran comedian, was found dead in bed at Dayton, O., on Sunday last. Mr. Fiske had not been in the best of health for the past two years. His sudden taking off was a great shock to the members of Jennie Kimball's Merriemaker company, of which he had been comedian for several years. Little Corinne, with whom he was a great favorite, is much grieved over his death. Mr. Fiske was aged about sixty, and became an actor early in life, leaving the trade of type setting. "Mose" Fiske, as he was familiarly known, was a stout, jolly comedian of the old school, well and favorably known everywhere. Miss Kimball had the remains embalmed and forwarded to the actor's family in Providence.

The Actors' Fund.

Eight applications for relief were considered last week, five favorably. One was laid over; the other two were rejected. There are five applications on file.

Expended in relief last week, $179. No funerals.

New members and annual dues paid in: George W. Harrison, Lillian Elma, J. H. Gausmann, Harry C. Todd, Eugene O'Rorke, Francis O. Savage, Lurline (Water Queen), John H. Conroy, John Lenton, Frank Lenton, Charles Gayler, John R. Furlong, Edward Flannigan, Joseph Amerman, George W. Church, John S Marble, Dick Devlin, Elise J. Serrano, Mrs. J. P. Sullivan, Mrs Sol Smith, Alice Brown, William Ringh, Carl Heidelberg, George W. Bailey, Albert Klein, Charles Webster, James W. Foster, Herbert B Chesley, Harry S Sanderson, May Howard, Minnie Lawton, Emmie Wilmot, Marie Hilforde, William H. Lewis, Mrs. William H. Lewis and Marion P. Clifton.

Some months ago Denman Thompson was asked to play for a Fund benefit. He said he would be unable to on account of other engagements, but he promised to bear the Fund in mind at some future time. On Thursday last Mr. Thompson sent a cheque for $500 to Treasurer French, his personal and unsolicited donation to the institution. The gift was as princely as it was unexpected.

The Fund is just now in a very satisfactory condition. Besides United States Government bonds to the value of $34 762 50, it has cash on hand amounting to $15,417 46, besides a balance of the Memorial Monument Fund of $4,344,88. The total is $54 524 84.

Some Benefits.

Crocuses and benefits bloom together. This Spring both promise to be plentiful. THE MIRROR is not opposed to performances given in aid of a charity, to help a worthy professional that has met with reverses, or to commemorate some notable event in the career of a prominent actor. But to benefits designed for a purely speculative end and to "testimonials" to able-bodied nobodys that have no claim save good-fellowship upon professional assistance we strenuously object as an imposition on the public, and most of all on the generosity of those taking part.

Several benefits have recently been given for individuals with no apparent right to receive them, other than the general complaint of empty purses. There was Fred Lyster, a man who had brains enough to earn a living without passing around the hat, and who did earn enough to support himself decently. He had a performance at Wallack's which drew $1 500. With the proceeds he sailed suddenly and serenely for England, leaving a choice bouquet of unpaid debts behind. There was John Morton, who received aid from the Actors' Fund, and whose failing eyesight was good enough to see a sherry bottle across a barroom—he had a bumper at the Union Square. Charles Burnham and A. B. Phillips took benefits last Sunday night, and now people are asking, Why?

Maze Edwards will have one in April at Wallack's. He thinks he deserves it, because he has not been in luck or in a position lately.

Kyrle Bellew, who is supposed to get anywhere from $200 to $350 a week, will benefit at the same house later. It does not appear that he either needs or deserves it. The attaches of Wallack's are also to speculate when the regular season ends.

Lester Wallack was going to have a testimonial, too, and arrangements were partly made for it, but at the eleventh hour Theodore Moss entered an objection on the plea that the head of the establishment could not stoop to appeal for aid from the public, and so the plan was reluctantly abandoned by its promoters.

A mammoth testimonial to the veteran C. W. Couldock is afoot. It is not merely a matter of compliment, but of sympathy for his recent reverses. This is a commendable enterprise. The list of attractions is very strong, comprising Edwin Booth and Lawrence Barrett in one act of a Shakesperean tragedy, John Gilbert (if he is well enough) and Fanny Davenport in scenes from The School for Scandal, Wilson Barrett and Modjeska and other eminent artists.

William Davidge, Sr., has been tendered a testimonial to commemorate the completion of his half century of active stage life. The entertainment will take place at the Grand Opera House sometime in April.

Treasurer Harry Sanderson, of Tony Pastor's Theatre, has a benefit every year. This is an entirely legitimate affair, as it is a part of Mr. Sanderson's agreement with Mr. Pastor, and is a simple matter of business. So it is also with Business Manager Donnelly, of the Bijou. These officials, moreover, have a claim upon profession and public for their unvarying kindness and courtesy.

Several other benefits, great and small, deserved and undeserved, are on the *tapis*.

State and Theatre.

Manager Palmer assembled the Madison Square company one day last week and formally read to them the invitation from the President and other eminent Washingtonians to bring Jim the Penman to Washington in April for one performance in aid of the Actors' Fund. The invitation was accepted by a unanimous vote, and it was also agreed that the party should leave for the Capital the day before the benefit—Sunday, April 17.

The following generous invitation has been received by Mr. Palmer from the proprietor of The Arlington:

WASHINGTON, D. C., March 14, 1887.

My Dear Palmer:

On my return here to-day Mr. Bennett, my manager, informed me that you propose early in April to send your company here to play Jim the Penman for the benefit of the Actors' Fund.

The Actors' Fund is a good thing and each and every one of us should help. I shall be pleased to have yourself and company and any friends you may bring at The Arlington as my guests.

If you will kindly send me at the proper time a list of your company I will arrange rooms for them and do my best to make their stay pleasant. I do not do this as an advertisement, but as a small token of my admiration for a profession who have done so much to make life worth living. Very truly,

T. E. ROESSLE.

Playgoers in Washington have received the announcement of the forthcoming representation of Jim with lively satisfaction. The house will be an immense one and the prices will probably be doubled. The venerable philanthropist, W. W. Corcoran, has given $100 for a box. The President and Mrs. Cleveland, the members of the Cabinet and the heads of the Army and Navy will attend.

In a double sense the profession will benefit by this affair. Not only is the Fund certain of a large pecuniary return, but the effect of the distinguished Governmental patronage assured for this occasion is a notable and novel recognition of professional interests in a high official quarter. It is noted that this is only the second time in the history of the United States that a President has signed an invitation for a special performance, the first being President Arthur's request to Edwin Booth to play in Washington. The present incident may be taken as a Governmental acknowledgment of the strength and importance of the dramatic fraternity to day in this country.

While the President's motives in writing the invitation to the Madison Square company were entirely benevolent and unselfish, it goes without saying that his heartily expressed friendship for the profession will be fully appreciated.

Another Theatre on Broadway.

For a long time negotiations have been going on for the lease of the property known as Cosmopolitan Hall, corner of Forty-first street and Broadway, and reports as to its transference have been both numerous and unfounded. On Tuesday morning, however, the transaction that has been hanging fire for some time was closed, and by it Messrs. James A. Bailey, the well known circus manager; T. Henry French and Frank W. Sanger have come into possession of the property for a long term of years. A theatre is to be built on the site. The terms of the lease are not known except that the lessees are to build on the ground one of the handsomest theatres in the country. Frank W. Sanger was seen soon after the transfer by a MIRROR reporter.

"The final settlement was made and the preliminary contract drawn up this morning at Delmonico's," he said, "all of the parties to the transaction being present with their lawyers. We come into possession about the first of May, and will begin work there at once. We are to spend $200 000 on the new edifice, and when it opens, about Oct. 1, I think that the public of New York will give us credit for having presented them with one of the handsomest as well as the safest theatres in the country. The property is 92 feet on Broadway, about 180 feet in depth, and 100 feet on Seventh avenue. We will leave nothing but the four walls of the old building standing. There will be two balconies, and the theatre will be on the ground floor. It will have streets on three sides, thus giving numerous exits The seating capacity will be 2,500.

"On the ground floor there will be foyers from fifteen to twenty feet wide, fitted up as parlors, and running the entire length of the Broadway and Forty first street sides. There will be like foyers in the balcony. There will be a roof garden running the entire Broadway front and back to the proscenium fire wall We shall probably christen it the Broadway Theatre. It will be run by a stock company, with Mr Bailey as President, Mr French as treasurer and myself as manager."

Revival of Cordelia's Aspirations.

"The reason why we are putting Cordelia's Aspirations on while McNooney's Visit is still playing to good houses," explained Manager Hanley to a MIRROR reporter the other day, "is because Mr. Harrigan wants to have the play all ready for the road when he starts out. The company do a great deal of travelling this Summer, as you know, and Mr. Harrigan doesn't like to contemplate a lot of rehearsing en route. The date of the production of the play will depend entirely on how long the present good business keeps up. Several new songs have been added to the piece, and of course Mr. Harrigan has added new business and new localisms. I am now having a large number of new lithographs gotten up by the H. A. Thomas and the Wiley Lithographing Companies."

Letter to the Editor.

THEY SCORN BACKERS AND BACKING.

NEW YORK, March 21, 1887.

Editor New York Mirror:

DEAR SIR:—In your paper of the 19th inst., a statement appears which is calculated to convey an altogether erroneous impression to your readers. We refer to a paragraph stating that Jacob Nunnemacher "is reported to be 'the backer' of the New York Amusement Exchange." This is altogether and in every particular untrue. In the first place, Mr. Nunnemacher has nothing whatever to do either as backer or in any other capacity with our Exchange; in the second place, we are glad to say that our concern is in no need of any backing save what we ourselves can supply and have supplied. Trusting you will make the requisite correction, we remain, Yours truly,

HAYDEN, DICKSON AND ROBERTS.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

Fred Marsden has another comedy on the stocks. Its name is Quack; it will be finished by Summer, and a retainer fee of $1,500 has been paid over to the lucky dramatist by Roland Reed, the equally lucky comedian. The piece, as the name implies, will humorously illustrate the humbugging schemes of the frauds that claim connection with the medical fraternity. Marsden has made a study of medicine, and he is qualified to get a good deal of fun out of the subject.

* * *

The playwright is associating with a number of physicians to get points. The other night at an uptown club he sat among a group of sawbones propounding questions. Finally he asked, "What is the best way to make a kidney active?"

"Digitalis," replied the eldest of the doctors.

"There's something better than that," said Marsden. Then he appealed to the rest. They agreed with their spokesman. "Digitalis is the strongest remedy," they asserted.

"Well, what is your method?" asked Dr. Ross.

"Destroy the other kidney," promptly replied Marsden.

* * *

Manager Palmer is engaged in compiling a record of the Union Square Theatre in the days when its stage was occupied by the finest stock company this city has seen and its dramatic triumphs were numerous and of unexampled brilliance. The record comprises the casts of the various productions, the criticisms upon them by the leading papers, portraits and biographies of all the actors, together with such other data as possess an interest in this connection. When completed it will form a unique and valuable compilation. Mr. Palmer's purpose is to have the book deposited in one of the principal libralties after his death.

* * *

In confirmation of what I said regarding the results of Mrs. Crabtree's present policy in the management of Lotta, I quote the following extract from a letter sent me by a citizen of Council Bluffs, Ia.: "Now that Lotta's reputation and fortune are made, she is independent. People here were disappointed in her acting. However, we will have our own Maggie Mitchell here. She continues to be one of Council Bluffs' greatest favorites. As regards Lotta's dancing and singing, little Florence Bindley can discount her every time. I don't suppose you will publish this, but I should like to have my say, anyway."

* * *

The Elks are forever doing some benevolent thing. At the last meeting of the Brooklyn lodge the sum of $50 was donated toward sending the eldest orphan boy of the late Frank Clements home to England, where an uncle will provide for him. The pitiable condition of the children of the unfortunate actor has has been referred to several times in this column. I am glad that something has been done for one of them, at least.

* * *

During her engagement in 'Frisco Minnie Maddern has been living across the bay at Oakland, where the delicious air has wooed back the health and strength that an arduous season of travel had impaired.

* * *

Fears are openly expressed by John Gilbert's associates that his acting days are nearly over. His late illness, though not alarming, showed the veteran comedian to be in a very weak physical condition. "It's the first note of the roll-call," said one of his intimate friends to me yesterday.

* * *

In Washington there are many places to be seen, but only two places to go if you are in quest of creature comforts—The Arlington and John Chamberlin's. Mr. Roessle's establishment is the best appointed hotel in the Capital, and one's stay can be made highly agreeable by the most popular hotel manager in the country—Frank Bennett. This gentleman's knowledge of Washington men and things is immense; he hob-nobs with members of the Cabinet, Senators and other big guns, and everybody likes him as much as they did when he was an actor man at the Fifth Avenue some years ago, playing second comedy to James Lewis. Mr. Bennett is the husband of May Bowers, the charming daughter of the tragedienne.

* * *

I wish we had a place like Chamberlin's—perhaps I had better say a cook like Chamberlin's—in New York. The terrapin there is a dream, the devilled crab a gastronimic poem, and the rarebits literally melt in your mouth. John C. is actively planning his big hotel scheme at Fortress Monroe. The house will cost half a million and be the largest and most luxurious Winter resort in the United States.

* * *

E. L. Tilton, who died in Birmingham last week and was buried from the Little Church on Tuesday, was in every sense an honor to his profession. Upright, conscientious alike in his art and his business dealings, he was one in a hundred. Uncle Ben Baker, who acted as pall-bearer at the funeral, yesterday was recalling the time, forty years ago, when Tilton and he were associated together in the old Chatham Theatre company. "Salaries were small then," said Uncle Ben. "Tilton had the largest, $12 a week, for he held the position of leading man. Many a time, going home at night, we used to indulge in the luxury of hot-corn and sit down on the curb together to eat it. Ned was as good as gold, and we lost in him one that cannot easily be replaced." Shed Shook was Tilton's manager once and for many years his bosom friend. He was invited to be a pallbearer, but he did not attend.

* * *

Mrs. Nat Goodwin is lying seriously ill at the Rutland. A consultation of physicians will be held to-day. Her case is alarming and doubts are expressed as to her recovery. The bright, clever little woman has been an invalid for some time.

* * *

Fanny Davenport is devoting this week to idleness and recreation. She has not been well and the vacation comes at a time when it is needed. Bernhardt has asked Miss Davenport to break the latter's rule and give a Wednesday afternoon performance at the Grand Opera House so that she may see the American Fedora.

* * *

The professional matinee to-day at the Star will of course give rise to dissatisfaction in certain quarters. People not actually acting at present, yet of unquestionable professional status, have been refused tickets—at Mme. Bernhardt's desire, it is said. The plan proposed by Mr. Abbey to give a performance later in aid of the Fund and let the actors buy their tickets would have obviated the inevitable grumbling and served a double purpose. Bernhardt objected to that, however, and sent no reply to the invitation from the Fund's President.

* * *

Manager McVicker and his wife had a narrow escape from death the other day at Pasadena, California, where they are sojourning. While driving down a steep road the pole-straps of the carriage behind them broke, and the vehicle rushed into collision with theirs, the pole smashing through the rear within an inch of Mrs. McVicker's head. Mr. McVicker jumped out. By a miracle nobody was injured, but the incident occasioned plenty of fright.

* * *

More trouble is brewing in the Duff Opera company. Lillian Russell's career has been an unbroken chain of it.

Manager Howe's Flying Trip.

J. P. Howe, the well-known Portland (Ore.) manager, paid a flying visit to the Metropolis last week, and during a stay of four days met many friends and transacted some little business. In a brief chat with a MIRROR representative he spoke very hopefully of the prospects for next season in the far Northwest, where he does business with some twenty five theatres, including all the important stands.

"Business on the Coast is improving," said Mr. Howe, "and I look for a brisk season. I have had a hard struggle in Portland with the cheap Casino and its tobacco and drink in opposition, but I've come out ahead. After sinking some $20 000 under half a dozen managements, the place is now closed. The new railway from Portland to San Francisco will be opened in September. This will be a great boon. The journey can be made in two days, a saving of twenty hours. A new theatre is building in Vancouver. I am a stockholder and will have the management. It will be included in the Sound circuit, which comprises six towns. A season of three to six weeks can be played in the houses I manage or rent. My Newmarket Theatre is now the only place of amusement in Portland. During my brief visit I have made a few engagements, including Irving Bishop, the mind-reader, and Gus Frohman's company. At this moment it is almost certain that I shall secure Mrs Langtry. This will be our greatest dramatic sensation in years.

"Hereafter it is my intention to make annual trips to New York. I see that they will be of benefit to me. It is many years since my last vist, and I note great changes, especially in the theatres. There are many points to be gathered in the mounting of plays through a little observation. I'm sorry that my visit is so short and that I haven't time to hunt up all my friends; but I must hurry back to the Coast before the Inter-State law puts an estopper upon my passes."

Future of Hoodman Blind.

"The exclusive right for the production of Hoodman Blind," said J. Charles Davis to a MIRROR representative, "has been purchased by J. T. McCaddon and Frank L. Perley. Besides the rights, they have purchased all of the Wallack Theatre scenery and mechanical effects. The former will be put on the frames and repainted.

"The booking of time has been placed in my hands, and a greater part of the season has already been filled in week stands. In fact, there will be no one-night stands, nor will there be any other organization on the road playing the piece. Fred de Belleville has been secured for the leading male part, and a leading lady is being negotiated with who, it is thought, will surpass any Nance that has yet appeared. A number of the old company will be re-engaged. The season will open at the People's early in September."

The Titled Citizens of Paducah.

"When I first went to Paducah, Kentucky, several years ago," said Ted Marks to a MIRROR reporter the other day, "I wondered why the box-office receipts were so light when the audiences were so large. The manager of the Opera House gave a quiet chuckle and requested me to stand at the door and find out for myself. The next night I posted myself by the doorkeeper and watched operations. One of the first to come up was a shabby old codger with a slouch hat, a big cane and an expression of great importance.

"'Good evenin', sah,' said he.

"'Ah, good evening, Major; walk in,' said the doorkeeper.

"'Thank you, sah,' said the Major. 'Much obliged to you, sah.'

"'Who in thunder's that?' I asked.

"'Oh, he's all right,' said the doorkeeper; 'he used to be chief of our fire department.'

"The next was a portly man with a large shirt bosom brilliant with diamonds and redolent of patchouli. There was another 'Good evening, sah,' 'Thank you, sah,' and as the second deadhead strode in, the doorkeeper informed me confidentially that he was Colonel Lewis, the Mayor's private secretary. In this way it kept up for half an hour, at the end of which time I went off to the corner drug store and tried to bribe the clerk to give me a hypodermic injection of prussic acid.

"When I looked into the house and counted up the receipts I found that one-third of the people had paid their way in and that two-thirds were either colonels who had been fire-chiefs or ball room floor managers, police sergeants, gas inspectors, members of the Legislature, Mayors, ex police justices, referees at a horse race, members of the Board of Education, city clerks, or something or other at some time or other. Colonels, majors, generals and judges never pay their way to anything in Paducah, Ky., and two-thirds of the population of McCracken County in that State are colonels, majors, generals and judges, while the other third are doing their best to get there."

Maginley's Good-bye to Uncle Bartlett.

"On April 9, here in New York, Benjamin Maginley will bid good bye to May Blossom and Uncle Bartlett," said Charles H. Hicks, the manager of the company, to a MIRROR reporter. "Mr. Maginley is very well satisfied with the season of thirty-five weeks. His partnership with Gustave Frohman terminates by mutual consent. Mr. Frohman will continue May Blossom as a road attraction next season, starring Mary Hamilton (Mrs. Frohman) in the title role. Mr. Maginley and myself are now busy with preparations for his Spring tour in W. J. Florence's Irish play, Inshavogue, for which he has the exclusive rights. The comedians are old friends, and the contract between them is simply verbal. Mr. Maginley has already successfully tried the play. He plays a straight and strong Irish part; but he intends to have certain subordinate parts filled by players who can dance and sing, and thus lighten up the drama.

"For the Spring tour of six or seven weeks we have already engaged Henry E. Walton, of Cuckoo fame; Isabel Waldron, Lizzie Hughes and Lillian Billings. For the scene of the last act Harley Merry is painting an Irish glen by moonlight, the effect of which will be heightened by a running stream of water. Popular Irish airs will be sung throughout the play. The Spring tour will open in Bridgeport, Ct., on April 15. This tour and that of next season will be under my management."

Contradictory Statements.

Tom Keene is plucky. He is not discouraged by his recent disappointment. Next month he will go out for a brief tour of five weeks. The company supporting him will be mainly composed of the people that were with him before. They have shown their friendship and loyalty by rallying around the star in a body, perfectly willing to trust their fortunes to his guidance again.

The trouble between Mr. Keene and William Hayden was simply a difference of opinion. Mr. Hayden claimed that he had a contract with Mr. Keene, and the latter held that there was no contract. "If we had a binding agreement," says Mr. Keene, "Mr. Hayden can very easily establish the fact in court. He shall have every opportunity needed for doing so. I say there was no contract between us; but there is no use in disputing about it. If Mr Hayden thinks he has been injured he can go to law." Mr. Keene's health is now excellent.

In conversation with a MIRROR reporter yesterday William R. Hayden stated that he was determined to protect his interests in connection with Mr. Keene's future appearances on the stage.

"I have an unexpired contract of eighteen months with Mr Keene," he said, "and it is my intention to find out through the Courts what rights I have in the premises should that gentleman go starring under any other management. That is all I can say on the subject."

Manager Henderson's Purchase.

From present appearances Jersey City will at last have a first class theatre. William Henderson on Monday completed the purchase of the Academy of Music in that city. He will proceed to entirely reconstruct the house.

The veteran manager informed a MIRROR reporter that he had some time ago determined on acquiring this property, as he was assured the speculation would be profitable. The theatre will be wholly rebuilt on the ground floor and made to accommodate 1 800 people. A large number of exits and all modern improvements will be introduced, which, together with handsome furnishings and first-class companies, will, no doubt, render it the most popular and at the same time most profitable theatre in the State.

Jersey City has a large theatre going population, many of whom have constantly attended New York theatres owing to an idea of the inadequacy of the accommodations and safety of the local house. This impression Manager Henderson has determined to remove. He will at once begin booking for the new house.

The Mirror Memorial Monument Fund.

The subscriptions to the Fund this week have increased it $55.50. The first to arrive was from J. H. Campbell, of Lake View, N. Y. "Very often I have been honored by being introduced as 'a friend of the dramatic profession,' but more properly it may be said that the ladies and gentlemen of that profession have been, since early childhood, friends to me. Seeing in your interesting journal so many of my cherished friends as contributors to the Mirror Memorial Monument Fund, I venture to ask your acceptance of the enclosed as a trifling help toward its purpose. Please receive it with my best wishes, for every good work relating to a calling the usefulness and fame of which can only be determined by its members."

E. A. Levian, our valued representative at Toronto, Canada, has collected and sent to us $18 50—the amount subscribed by himself, C. A. Shaw, manager; A. B. Davidson, treasurer; W. J. Obeurien and orchestra; George A. Lyon, W. W. Leslie, Hage Handes, T. Scott, Geo. Roby, attaches; C. A. Bennett and ushers, all of the Toronto Opera House.

At the top of this subscription paper is written: "We deem THE MIRROR Monument Fund a most worthy object for those interested in the profession, and those who enjoy the fruits of the actors' labors to sustain and support."

Marie Hilforde, who plays one of the leading parts in The White Slave, is also a donor this week.

Annie Wood is not yet tired of well doing in behalf of the Fund. Yesterday she brought $35 more, collected from John McClave, lumber dealer at Twenty second street and Eleventh avenue; Dunbar Box and Lumber Company, 282 Eleventh avenue, and Abraham Brothers, 473 Sixth avenue.

Following are the names of the subscribers and the amounts donated from Thursday, March 17, to Wednesday evening, March 23, inclusive, in the order of their receipt;

J. H. Campbell, Lake View, N. Y.	$1 00
C. C. Shaw, Toronto	5 00
A. B. Davidson, Toronto	1 00
Will. J. Obeurien and orchestra, Toronto	5 00
George M. Lyon, Toronto	1 00
W. W. Leslie, Toronto	1 00
Hage Handes, Toronto	1 25
T. Scott, Toronto	1 00
George Roby, Toronto	1 00
C. A. Bennett and ushers, Toronto	1 25
E. A. Levian, Toronto	1 00
Marie Hilforde, White Slave Company	1 00
John McClave	15 00
Dunbar Box and Lumber Co.	15 00
Abraham Brothers	5 00
Total	$55 50
Previously acknowledged	4,291 10
Total amount subscribed to date	$4,346 60

SHOWS WHAT A FIRST-CLASS PAPER CAN DO.

Quincy (Ill.) Saturday Review.

In a few short months THE NEW YORK MIRROR, the leading theatrical paper in the country, has raised over four thousand dollars for the erection of a monument to be placed on the Actors' Fund plot in a New York cemetery. This shows what a first-class paper can accomplish, and we congratulate THE MIRROR on its success in this worthy enterprise.

A GREAT SUCCESS.

Portland (Oregon) Sunday Welcome.

In January THE NEW YORK MIRROR started a subscription fund to raise $2 500 among the dramatic profession, for the purpose of erecting a memorial monument over the graves of the dead actors and actresses in Evergreens Cemetery, New York. It has been a great success and nearly twice the amount necessary has been subscribed. Much credit is due THE MIRROR for its work and thoughtfulness.

Mr. Abbey's Eye on New York.

"It is more than probable that next season I shall have a theatre somewhere in New York," said Henry Abbey to a MIRROR reporter previous to his departure for Pittsburg on Sunday night. "The Academy of Music proposition has not been acted upon yet, and I have no idea what the result will be. One thing is certain, as a dramatic theatre the Academy would be a very delicate and difficult place to handle. However, I want a place here, and I hope to have either an old or a new one beginning with the season of 1887-88. Should I have a stock company my wife will be retained as leading lady. I have bought a play by Sydney Grundy for her called The Silver Shield. It is reported that she is to star next season, and that I have asked managers to hold time. This is not true.

"Schoeffel and I were figuring up the profits of the Bernhardt season the other day. They are startling. Schoeffel, Grau and myself will divide $500 000 between us as the net clearing of our one year's contract with her. It began last June. When Bernhardt's engagements end in this country she goes to England for a term under M. Meyer's direction. We continue to have a certain interest in her appearances there, having arranged with Meyer to let him have the present supporting company. She will have a notable material for her re-entree in Paris—a new play by Sardou. He sent her a cablegram the other day that said: 'I am writing a drama—for you only.'

"Bernhardt is a charming woman. I cannot see why people suppose she is hard to get along with. I have had no trouble in managing her up to the present. She is impetuous, and, like all geniuses, has varying moods, but on the whole her temperament is winning and her nature pliant. She has done better work this season than the last time she was here, because her surroundings have been eminently congenial and the newspapers have treated her personal matters with respect and consideration. She has had no absurd *canards* and silly sensations to annoy her. Moreover, she is delighted with the cordiality and appreciativeness of her audiences. She travels with quite a *suite*. There are six in her party, including her son—a manly fellow—her niece and her companion. She is peculiar in this, that she loves to pass her leisure amid familiar faces, and being essentially social, she cannot endure to dine alone. There is always a gay party of friends at her table. It is her *life*, and she is happy anywhere in it.

"I have just made one or two important engagements for the Patti season at the Metropolitan in April. The lovers of Italian opera will have no reason to complain of the quality of the company. Besides the diva herself there will be Del Puente, Scalchi, Miss Griswold, Galassi, Vicini, Kaschmann and others equally known and liked in this city. Arditi will conduct a picked band, the chorus will be large, and the mounting as good as may be wished. There will be only six performances, and each time the bill will be changed. Patti will sing Carmen for the first time in America. I determined on this very brief season because I want the farewell of the prima donna to be as brilliant as possible. Unless I'm much mistaken, you'll find that the love for Italian opera is not dead in New York. At all events Traviata, Lucia, Faust, Carmen and the other selections will be given as they have not been given here before in years.

"As to the financial outlook for the Patti engagement, there need be no anxiety. There have been enough applications for seats and boxes to fill the house, and no formal announcements have been made yet, either."

A Repertoire for Mr. Downing.

Charles Barton, heralding Robert Downing, arrived in town early in the week. Manager Mack was ill when the agent left Boston, but had prospects of soon being on his feet again.

"Our return engagement in Boston, last week, was very gratifying," said Mr. Barton, "and the result is felt on the New England circuit, where the star is now playing to excellent business. Next week, at Niblo's, he opens his third engagement in New York this season. We then go to Philadelphia, and thence directly West over ground well broken earlier in the season. The confidence of managers is shown in the fact that on the route West we play certainties principally. At one stand the certainty is as high as the total receipts of the first visit. We go as far West as Denver, and close season in Chicago about June 1.

"Next season will open in Chicago on August 22, and during the engagement Mr. Downing will produce his new play, Cromwell. St. Marc, purchased from Mrs E. L. Davenport, will be held in reserve for matinees. There will be no material change in the company for next season. Of course, we will have new costumes, new scenery, etc.; but these items can be dilated upon in July."

Another "Beat."

There are seven English morning newspapers in this city, and every one boasts of having its own special monopoly of news-gathering. The ramifications of their reportorial systems are supposed to embrace every nook and corner of the Metropolis. Each has its sleepless Argus eye, and yet a week scarcely passes by that they are not all beaten in matters of important dramatic news by THE MIRROR. An instance of this occurred last week, which shows the superiority of our facilities for getting theatrical intelligence over that of all the New York dailies combined.

On Wednesday, the 16th inst., at 10 A. M., Nat Salsbury and Ray Samuels were married by Judge Patterson in the Supreme Court. Owing to the prominence and professional popularity of Mr. Salsbury and the unexpected nature of the event, the matter possessed considerable interest. By 12 o'clock the item was locked up in THE MIRROR forms. The morning papers came out without it Thursday. Some of the afternoon papers got it from THE MIRROR and used it with display headlines. Straggling along on Friday and Saturday the morning journals produced it with the vapid padding and "spread" heads that are usual in their treatment of theatrical stories.

So much that was imaginative has appeared in connection with this happy hymeneal matter that a few truthful particulars may not be inapropos here. Mr. Salsbury courted Ray Samuels some years ago. She was a member of the Troubadours. She was as good as she was comely and she appreciated Salsbury's sturdy characteristics. When the latter had completed his arrangements to go abroad with the Wild West he decided the time had come for the wedding. The faiths of the contracting parties differing, it was mutually agreed that the marriage should be a civil one. Colonel Robert Ingersoll, a friend of Mr. Salsbury, arranged with Judge Patterson to perform the legal ceremony, and as the bridegroom wished the affair to be as quiet as possible and to avoid the vulgar rubbish that the papers would have printed had it been known beforehand, the preliminary arrangements and the wedding itself were carried out unostentatiously.

The bride is young and pretty. In Nat Salsbury she has won a husband who is one of the richest as well as shrewdest and most popular men in the amusement world. His wealth is variously estimated from a quarter to a half a million. Everything he has touched of late years has been fortunate.

Genevieve Ward's Farewell.

"The engagement which Genevieve Ward begins in Forget-Me-Not at the Windsor next Monday night," said Jay Rial to a MIRROR reporter, "will be positively her farewell appearance, not only in New York but in America. Shortly afterward she will sail for England, accompanied by her leading man, W. H. Vernon. The tour over the country has lasted twenty-seven weeks, and business for the most part has been excellent. Our last week at the Park Theatre, Boston, was the best of the season. Toward the close people were turned away. A tour of six months in the English provinces has been arranged. An engagement at the London Haymarket, later, is a probability. The tour will comprise Miss Ward's last appearances on the stage. She has a beautiful home on the Isle of Wight, and she prefers to remain there.

"As for myself, now that the season is about over, I am busy arranging for a tour of my wife, Louise Rial, in a new piece prepared for her by Leonard Grover. The play was written a few years ago for Mrs Langtry. The author is altering it to suit my wife, who is now on the road with Fortune's Fool."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

the building was cremated Thursday night.—The Adelphi's attraction was the Pavineili troupe. Good business. Reilly and Wood's co. this week.—St. James Hall, which of late has been known as Bunnell's Museum, was entirely destroyed by fire Thursday night. It was part of the building of which the new Richmond hotel was made, and when that holocaust occurred went with it. Callan, Haley and Callan saved their trunks, but are still losers by the flames. Mr. Bates' loss will probably not exceed a thousand dollars above insurance. His partner, Bunnell, was in the city Saturday to look the ground over. If the owners do not rebuild, he will seek a site for himself and get to work at once.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Frank Frayne and co. appeared in Mardo all last week; large business This week, The Cattle King. Next, Peck's Bad Boy.

Grand Opera House (P. H. Lehnen, manager): Daniel Bandmann, supported by a fairly good co., appeared in a series of tragic roles last week to good houses. House closed this week.

Items: Gus Hill's Novelty co. drew large houses last week at the Casino. Present week, The Julians and vaudeville troupe.—The Stranglers of Paris threw up the sponge and left town after playing to empty benches 14-15, at the Clinton.—The Fitz-Lee Museum could not be got in readiness for the opening last week, as announced. The Four Tourists and variety troupe will appear present week.—Mrs. Lee Marville, professionally known as Cherrie Chapman, died at the home of her mother in this city 16, after a brief illness. Among her friends Cherrie was esteemed for her kind amiable disposition, and had endeared herself to all with whom she had come in social or professional contact. The remains were taken to Buffalo 19, where they were cremated.—Gilmore's Band will appear in the Washington Rink 26, afternoon and evening.

ALBANY.

Leland Opera House (Mrs. H. M. Leland, manageress): The coming of Beatrice Lieb, in Infatuation, was awaited with considerable interest, and a large audience greeted her first appearance last Monday night. The play needs considerable reconstruction before it will properly serve its purpose, although there is undeniably some clever work in it as it stands. Miss Lieb, in the role of Olie Somerville, was effective in a quiet, natural way, and won the attention of her audience before she had spoken half a dozen words. Her most effective work was seen in the ball-room scene, where, disguised as the Frenchwoman, she hears the passionate words of her husband for another than his wife. As a whole the characterization deserves considerable praise, evincing, as it did, thoroughly artistic effort. Infatuation held the boards during the first half of the week and drew fairly good houses. The White Slave came for the latter half of the week, and played to fair business.

Museum (Jacobs and Proctor, managers): The revival of Under the Gaslight last week proved highly successful from a pecuniary point of view, and were fairly creditable from an artistic and scenic standpoint. Skipped by the Light of the Moon this week.

Brevities: Mrs. Leland's annual benefit will occur on April 13, and the attraction will be Rose Coghlan and Osmond Tearle. It is probable that The Romance of a Poor Young Man will be the bill, but whatever it may be the friends of our popular manageress will crowd the house to the doors.—Frank Karrington, who recently closed his season with Minnie Maddern, has been visiting at his home here during the past week.—Charles T. Nichols, the Byke of the Under the Gaslight co., was an old stock actor here in the early days of the Trimble Opera house.—The concert given by Gilmore's Band at the Academy of Music Saturday night was successful, as usual, and drew a big audience.

WATERTOWN.

City Opera House (E. M. Gates, manager): Marie Prescott, 14-15, gave good satisfaction in Czeka and Pygmalion and Galatea; light business. Home Minstrels to a packed house 17.

OSWEGO.

Academy of Music (John R. Pierce, manager): A small house saw Ingomar well presented by Marie Prescott 16. Pat Rooney 29. Joseph Murphy 31, Fred. Bryton April 1.

AUBURN.

Academy of Music (E. I. Matson, manager): Mortimer Murdoch's co. in Hoop of Gold and Lady Audley's Secret 14-16; light business. Gilmore's Band 25.

CANANDAIGUA.

McKechnie's Opera House (S. C. McKechnie, manager): Hoop of Gold drew well 19. Metropolitan Opera co. comes 24, for three nights; Pat Rooney 31.

SARATOGA.

Town Hall: Beatrice Lieb, in Infatuation, pleased a good audience 17. The general verdict is highly flattering to the star, who rose to unusual intensity when she was afforded the opportunity by her part, which abounds in paucity of situation. You do not put *Maud S.*'s in the shafts of a coal-cart and expect speed of them; and in the same manner Miss Lieb is hampered by her play. She has the genius, undoubtedly, to win success, and when Infatuation is licked into shape—as it will be soon, I am told—you may look for a success. Her support is excellent, among it being the well-known comedian, John E. Ince, whose name did not appear on the programme, but who, by his very excellent and natural presentation of the Postmaster, set every one to asking, "Who is that little fellow?" He is an excellent character actor and a great favorite here. William Harcourt was the weak and vacillating Will Somerville to the life, and George Woodward was quiet and effective as the Yankee—another excellent character actor. They rest of the co. is not mentioned simply for want of space—they all deserve it. The management welcomed THE MIRROR warmly in the person of its representative, and extended numerous courtesies. The gentlemen of the co. St. Patrickized with the Amity Club after the performance and were highly entertained.

KINGSTON.

Opera House (C. V. DuBois, manager): Rag Baby 17; good house; excellent performance. All the parts were well taken Frank Daniels as Old Sport and Bessie Sanson as Venus were deserving of special mention. Lights o' London 26.

LOCKPORT.

Opera House (John Hodge, manager): Marie Prescott and the best co. she ever brought here played Czeka, the Jewess, to a big house 17.

Item: Frank Montford, manager for Marie Prescott, is a Lockport man, and was treated as such during his short stay here.

GOWANDA.

Opera House (J. E. Van Leusen, manager): Val. E. Love's Ideal Comedy co. 14-15 in Waifs and Strays; or, Labor vs. Capital, and Man to Man. Very small attendance, but plays and co. deserved better. Mr. Love is a very good actor, Hoop of Gold April 1.

UTICA.

Opera House (H. H. Day, manager): Janauschek as Meg Merrilies 14; large house. Murray and Murphy 17; good business. Sunday evening, 20, Gilmore's Band; full house. This was a new venture for Utica, and Manager Day pronounced it a success. Erminie 26

City Opera House (W. Wright, manager): Clark's Female Minstrels 17-19; full houses.

ALBION.

Village Opera House (William Eggleston, manager): Ideal Opera co. filled three nights, 17-19; fair business. Saturday evening was presented for the first time The Eye of the World. The Harvest Moon, now in preparation by the same author, will soon be ready. One of the best cos. seen here this season.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): B. F. Horning's Hoodman Blind co. to fair houses 14-15.

ROME.

Opera House (W. S. Sink, manager): Murray and Murphy's Our Irish Visitors, to crowded house 18. Booked, Infatuation 26, Lights o' London 31.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The White Slave drew well 14-16.

Grand Opera House (Jacobs and Proctor, managers): The Cattle King drew immense crowds week of 14 This week Peck's Bad Boy.

Cal Wagner's Theatre: W. J. Mack, in A Tin Box, drew good houses week ending 19. Neil Smith's Specialty co. current week. The boycott of this house by the Musical Union and trades assemblies has been discontinued.

SALAMANCA.

Opera House (Hudson Ansley, manager): Weston Brothers presented Our Minstrel Boys 16; light business; good performance. Sawtelle Comedy co. 21, week, at panic prices.

COHOES.

Opera House (P. J. Callen, manager): Janauschek was billed to appear in Meg Merrilies 16, but through a break in the gas-main from which the house is supplied no light could be obtained and the performance had to be postponed. Beatrice Lieb, in Infatuation, delighted a fair sized audience 19, the star being called before the curtain several times. Zozo 26, Clark's Female Minstrels 28.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Rock Band Concert co. for benefit of Hose Company 14; good house. King of Dentist's Concert co. played to 3,700 people in three nights and matinee—on Saturday, the last night, selling 1,612 tickets and breaking all records.

NORTH CAROLINA.

DURHAM.

Stoke's Hall (W. A. Gattes, manager): John Thompson in Around the World 15; highly pleased audience. The bill is exceptionally good.

OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): Fully 15,000 paid admission during the last week to see charming little Corinne. Every seat was sold several days in advance. The new burlesque, Arcadia, was produced every night and at the three matinees, except Thursday and Friday evenings, when Capers and Mascotte were boarded. Manageress Jennie Kimball has cleverly rearranged the burlesque and given opportunities to the many comedians that surround Corinne. As Tom-tom, Corinne makes her debut in a boy's part. The co. is unusually strong. The chorus is the most attractive that has ever been seen here—well drilled, beautifully costumed and the possessors of good voices. The drill of the policemen in Act I. and also the Amazon March finale are in the highest degree commendable and brought forth rounds of applause.

Cues: Manager Larry H. Reist will benefit April 18. Ezra Kendall in A Pair of Kids will be the card.—Little Corinne was the recipient of a pair of beautiful diamond bracelets and numerous bouquets across the lights.—Hi Henry's Minstrels are here 26. Hi has played around us for many seasons but never gave us a call.

Married: Tony Williams (Lerock), the jolly policeman in Arcadia, and Florence Gilberti (Davison), The Nightingale in the same co., were quietly married on the morning of 19 at The Phillips. Only members of the co. were present.

Obituary: Morris W. Fiske, the comedian of the Corinne Opera co., was found dead in his bed at the Palmer Hotel this morning, 20. The coroner's verdict was heart disease. The deceased was 57 years of age. He was a resident of Providence, R. I., where he leaves a wife and two children. The body was embalmed and sent to New York City to be interred in The Actors' Fund plot. Mr. Fiske was one of the oldest comedians on the stage, and will be remembered by many this season as the jolly Scotch Piper, the father of Tom tom in Arcadia.

Later: Jennie Kimball had the remains of the late M W Fiske embalmed and sent to Providence, R. I., instead of New York City, as was first intended. "Mose," as he was familiarly known, was the life of the co., always genial and jolly and invariably had a good word for every one. He had been a member of the Corinne co for seven years and had become deeply attached to all, especially to poor little Corrine, who is almost heartbroken. The deceased was born in Dover, N. H., in 1830 There he spent most of his early life. He learned the the trade of type-setting and was one of the first compositors on the Boston *Herald*. He afterward went on the stage, and was one of the original stock co. at the old Boston Theatre. He was an excellent comedian and teacher as well, and during his long professional career had been with the best companies in the country.

FREMONT.

Heims Opera House (T. M. Dryfoos, manager): T. M. Brown's Comedy co. to good business; week of 14. Their repertoire included: Run to Earth, Under the Gaslight, Kathleen Mavourneen, Fanchon the Cricket and Muldoon's Picnic. The co. is very poor. The gift feature drew the crowd.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The Kindergarden, with Stanley Macy and Laura Dinsmore, supported by a co. of clever people, drew fair houses 17-19.

People's: Little Nuggets packed the house during the week. Present week, Eagle's Nest; My Aunt Bridget week of 28.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): A full Saturday night house heard the Bunch of Keys co. 19, and favored the performance with much laughter and applause after the manner of easily pleased children. Marietta Nash, as Teddy Keys, the hoyden, frolicked and wildly kicked, then indulged in excessive facial contortion, that would make the regulation Topsy sick with envy—all of which went with screams of laughter from the injudicious. Marie Beel and Ada Stanhope, the latter a superb figure in purple velvet, scant of neck covering, sang well to repeated encores. Eugene Canfield, the overworked porter, has risen to the top of his little ladder of eccentric comedy. No one could do better in that part.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Bennett and Moulton's Comic Opera co. week of 14; standing room only. Fair co., fine orchestra. The Misses Fox and Barton and Messrs. Rickett and Nelson deserve special mention.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Mlle. Rhea, supported by an excellent co., presented that odd comedy The Widow before a large and fashionable audience 17; all were more than pleased with Rhea's refined dramatic ability.

Items: Contractor S. H. Semon, of the Forepaugh Show, was in town to-day and secured grounds for the great circus May 11.—Fred G. Conrad, who has been in advance of the Melville Sisters for two seasons past, writes me he will have a comedy co. of his own to play week stands. He has secured the Rinehart Children, and will add several novelties. His season opens at Defiance, O., August 29.—Owen Ferree, Rhea's manager, wants a return date holiday week, provided his star does not return to Europe.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Rhea, in the Widow, 18, supported by an excellent co., attracted a large audience and received a warm welcome. Rhea is a charming woman, and her co. is not excelled by any on the road. Maggie Mitchell 30.

Items: Manager Dittenhoefer is home from New York City after a month's absence.—Frank Enos and wife (Ida Lewis), late of the Bandmann-Beaudet co., are in town. They expect to summer here,

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Hi Henry's Minstrels 15; good business. Several of the co. deserve special mention. Tom English, in his bone solo, was good, also James Mack, burlesque primadonna, and Ordey, the juggler. Rhea 25, Bernard Listemann Concert co. 8.

Item: The advance sale for Rhea looks fine. All of the desirable seats are taken. An immense crowd is expected.

BUCYRUS.

Opera House (George E. Rogers, manager): Ox-y-gin, as played by Lillie Hall co., 22, was one of the brightest, most complete and facinating burlesques that has ever delighted an audience here. Although a packed house no ladies were present. The display of this female firm was somewhat extravagant, but the performance was clean. Burt G. Clark in Rondo 18; very poor business; fair co.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Maggie Harold Comedy co. week of 14: fair business; good co. of its class. Maggie Mitchell April 1.

CANTON.

Opera House; (Louis Schaefer, manager): The Floy Crowell Dramatic co. gave six very satisfactory performances during the past week, presenting Ingomar, Oliver Twist, Fanchon, Engaged, etc., to large houses Stanley Macy and co. in Kindergarden 17. Fair-sized audience in a continuous roar.

Items: The Mendelssohn Quintette Club, brought here under the management of the People's Lecture Course, entertained about 1,800 people on the 14th.—Edwin Thornton's Tried for Treason co., which stranded here 12, were not able to get away until 19. Through the kindness of the Floy Crowell co., Manager Schaefer and about one hundred o our citizens, they were tendered a benefit 18, from which they realized about $20 apiece. This enabled them to get away, but without baggage.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, lessee manager): The Nellie Boyd co. appeared week of 14 playing Unknown and Passion's Slave.

PENNSYLVANIA.

TITUSVILLE.

Academy of Music (R W. Barnsdall, manager): The Amy Gordon Opera co. played to crowded houses 16-19, giving good satisfaction. Maggie Harold week of April 4.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Messenger from Jarvis Section 15; good house. Kellar the Magician played 18-19; good business. Kate Castleton 26, White Slave April 4; Zozo, 8.

DANVILLE.

Opera House, (Frank Angle, manager): Horning's Hoodman Blind co. 19; packed house. The piece was well presented. Mr. Horning, James Taylor and Miss Sutton received excellent support. Best attraction this season. Leonzo Brothers week of 21, Gus Williams 31, Dan Sully April 14.

BEAVER FALLS.

Opera House (C. B. Foster, manager): A company just organized, under the management of W. H. Newton, known as the Star Drawing-room Coterie, made its first appearance 15 before a refined audience, and gave unbounded satisfaction. The co. includes among others: Nellie A. Brown, elocutionist and character impersonator; Alex. Y. Lee, crayon artist; Jessie Fiewelling, soprano; Jessie Ward, alto, and the Harmonic Quartette. The attraction is a strong one, and will no doubt meet with success. A Brave Woman made a decided hit 17, curtain calls being numerous.

Sixth Avenue Theatre (C. W Rohikaste manager): Stanley Macy's Kindergarden made such a decided hit 14 that a large guarantee was offered for a return date. Redpath Concert co. 25.

CARBONDALE.

New Opera House (J. O'Hearn, manager): Hoodman Blind 16; fair house. The play was one of the finest of the kind ever presented in this city. A Night Off 21; fair business, fair performance. Beatrice Lieb in Infatuation 3.

ERIE.

Park Opera House (John P. Hill, manager): A Night Off 17; crowded house; general satisfaction. Uncle Tom's Cabin 19, afternoon and evening; good business week. Bennett and Moulton's Opera co. 21, week.

Item: March 17 was the fourteenth anniversary of the Park Opera House.—S. R. O. was early displayed. —Our genial and obliging manager, Mr. Hill, surpassed anything ever before attempted in the history of the house in the elegance of his decorations.—The ushers in their best uniforms vied with each other in extending courtesies.—The brilliant display of Chinese lanterns, electric lights, flags and evergreens, together with the happy faces of the laughing audience, was a scene your correspondent will long remember.—A handsome souvenir, enclosed in a neat case, was given to every lady.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager). Ullie Akerstrom 14; week giving good satisfaction; popular prices.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Sol. Smith Russell 14 in Pa, to a good sized and highly elated audience. Bunch of Keys 16; large and very appreciative audience. W. J. Scanlan 24; Silver King 28-29.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Kindergarden 16; fair business; audience convulsed with laughter the entire evening; satisfaction general. Bunch of Keys 18 to good house in gallery, but only fair below; everybody pleased; co. good. This week, Frederic Bryton 23; Marie Prescott 26; Baker-Moulton Opera co. 28, week.

Allen's Opera House (R. M. Allen, manager): Baldwin Theatre co. 14, week; good average business. Kate Forsyth 24; Nobody's Child 25.

OIL CITY.

Opera House (Kane and Rogers, managers): Amy Gordon Opera co. 14, in Fra Diavalo; 15 in Grand Duchess. Fair performances; small houses. A Brave Woman 18-19, fair houses. The real beauty of this co. is the uniform ability, the support being as prominent as the leaders. Redpath Concert co. 29; Nobody's Child 31.

UNIONTOWN.

Opera House (Ewing and Kane, managers): Fisher and Hassan's Cold Day co. presented a very good Saturday night play to a large Saturday night audience 12, and gave perfect satisfaction to people whose faces would wear a funeral sadness in the midst of the richest feast of refined wit, but whose countenance would glow like the harvest moon where the humor was as broad as a barn door or the fun as furious as a Kansas cyclone. Mme. Fry's Concert co. of Boston presented an attractive programme of vocal and instrumental music to rather a small audience 15. The flute and violin solos were particularly fine. Ollie Redpath, the "little electric magnet," appeared in Pert 17. For one so young in years, as well as stage work, she was remarkably clever, and will no doubt make one of the leading soubrettes if carefully trained and guarded; and I must say that she appears to be in the hands and under the tuition of the right sort of people.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Union Scout was produced 15-19 by the Hamilton and Linton Dramatic co. to packed houses, and gave the best of satisfaction. Baldwin's Dramatic co. 21-26; Clara Louise Kellogg 31 and Maggie Mitchell April 8.

ALTOONA.

Opera House (Marriott and Krider, managers): A Bunch of Keys 17; one of the largest houses of the season; reserve-seat sale unusually large; great satisfaction.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): A Bunch of Keys 15; fair business. Held by the Enemy 17-18; large houses. The play was well liked and the co. were all good. Kathryn Kidder, George Parks and J. E. Kellerd were repeatedly called before the curtain.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Salsbury's Troubadours drew a large house 15, presenting the Humming Bird. The play is good, but the absence of Nate Salsbury is very noticable.

King Street Opera House (William Halbach, proprietor): Edith Sinclair's Comedy co. presented A Box of Cash week of 14; fairly good business.

WILKESBARRE.

Music Hall (H. Burgunder, manager): Bunch of Keys 14; fair house and same old play. A Night off 19; good house; play very well mounted.

READING.

Grand Opera House (George M. Miller, manager): The charming actress, Margaret Mather, appeared 14-15 in The Honeymoon and Lady of Lyons to very appreciative audiences. Miss Mather fully sustained her reputation, and was frequently before the curtain. The Jarvis Section co. drew largely 17-19. P. F. Baker co. in Chris and Lena 16; May Blossom 30-1.

Academy of Music (John D. Mishler, manager): Held by the Enemy, the most realistic military drama ever presented here, drew a large audience 16. Kate Forsyth and her exceptionally well-balanced company presented Faithful Hearts, Ingomar and Marcelle 18 9 Miss Forsyth's impersonations were very superior, especially Parthenia. Lilla Vane was graceful and natural as Lucille Charvet in Faithful Hearts, Hoodman Blind 23-4. Frank Mayo in Nordeck 25 6.

MEADVILLE.

Academy of Music (E. A. Hemstead, manager): Wilber Madison Square co. No. 1 filled a week's engagement 14-19; good house; general satisfaction. Co. fair, but lacks a good comedian. Devil's Auction April 7.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The much-talked-of Ruddygore was presented here last week for the first time under the management of John Stetson. So much has been written detrimental to the opera that people went the first night just to satisfy an idle curiosity; but they were happily disappointed, as I was myself, for a more complete first-night performance I do not believe was ever given. Everything ran smoothly throughout, and the opera was a grand success. Full houses all the week, with a packed house at the matinee on Saturday. The cast was as follows:

Robin Oakapple	Joseph W. Herbert
Richard Dauntless	Philip Branson
Sir Despard Murgatroyd	Signor Brocolini
Sir Roderic Murgatroyd	G. B. Frothingham
Old Adam Goodheart	Joseph Fay
Rose Maybud	Helen Lamont
Mad Margaret	Alice Carle
Dame Hannan	Emma Baker
Zorah	Edith Jennesse
Ruth	Gertie Madigan

These people are, with a few exceptions, well known here. Miss Lamont came as a stranger, but with her sweet voice and pretty ways made herself a favorite at once and was nightly encored in her solo, "Etiquette," which is one of the sweetest little songs in the opera. I cannot see that the character of Mad Margaret has anything to do with the piece, but it introduces Miss Carle, who is a great favorite here, and her beautiful voice is heard to good advantage. Miss Baker, as Dame Hannah, looks very pretty with her old ladies cap and "specs," and she sings "The Legends of the Bad Barons of Ruddygore" very nicely, but in the second act her solo "The Flower and the Oak," and duet with Mr. Frothingham are the gems of the opera and receives two and three encores nightly. Mr. Frothingham, with his rich and musical voice, renders the song of "The Ghosts High Noon" grandly. Signor Brocolini was never seen or heard to better advantage. In the second act, where he and Miss Carle appear in the Quaker duet, he must surprise himself. Joseph W. Herbert, as the bashful lover and afterward the Bad Baron, does not seem to grasp the meaning of the author at all. His conception seems to be to make himself look as idiotic as possible in the first, and a groveling, clinging old man in the last. It is painful to see and hear him try to be funny. Mr. Branson, as the happy-go-easy sailor, was very good. The chorus is large, well drilled and elegantly costumed. The concerted pieces, Madrigal and Minuet, together with the several choruses, were really perfect, and reflect great credit upon John Braham. Manager Stetson occupied a box during the entire performance on the opening night, and was as liberal with applause as any of the audience. Miss Lee, who had just arrived from Europe, was with him, and it is understood she is to play the part of Rose Maybud with the Boston co. The co are to travel for the next three weeks around New England, making one and two night stands before opening at the Globe Theatre, Boston, in April. This week we have Hoodman Blind.

Grand Opera House (W. H. Low, proprietor): Last week Ada Gray played a short engagement, appearing in her version of East Lynne. The attendance was fair.

Theatre Comique: Lilly Clay's Gaiety co. this week. The Rentz-Santley co. gave an excellent entertainment last week and played to full houses.

Westminster Musee: Among the leading attractions for the week are the Clements-Kropp Family, the Clipper Quartette, the Powers Brothers, Edwards and Kernell, G. D. Melville, Booker and Leigh, Thurber Verno and Frank Cook.

New Gaiety Museum: This place is the "Old Dime," which has been refitted and refurnished, and reopened this week under the above title. There is to be one continuous performance from 1 until 10 P. M. The opening attractions are the Olympian Quintette, Billy Lyons, John Phillips, Yorkey and Sweeney, C. W. Graham, Gus White, John B. Mack, Edwin F. Armand, Marie Moore and the stock co. comprising the well-known people: Harry Fielding, B. W. Reed, Maggie Walker, Annie Haines, Emma Bateman and Mrs. Edwin Brown.

NEWPORT.

Opera House (Henry Bull, Jr., manager): The Boston Pinafore co. gave Pinafore to a packed house 16. The co. is a good one, and considering this was only the third stand, they did remarkably well. Peep o'Day was given 17 by St. Joseph's T. A. Society, of this city; jammed house.

New Theatre. A syndicate has been formed to erect a new theatre on the Griswold Gray estate, Bellevue avenue, next to the club house, to cost between $75,000 and $100,000.

WESTERLY.

Opera House (C. B Bliven, manager): Lizzie Evans in Fogg's Ferry drew a very light audience 15. The co. is an exceptionally good one and the scenery very realistic.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): Carrie Stanley 15; light house. Frederick Warde 18-19, in Virginius, Damon and Pythias; Delicate Ground and Katherine and Petruchio Saturday matinee. We are pleased to note Mr. Warde's rapid rise in the profession. His impersonations are artistic and smooth, and merited large houses. The support is uniformly good. McNish, Johnson and Slavin's Minstrels 25, which closes our season.

Libel: James Owen O'Connor, whose co. recently stranded in Greenville, S. C., has served notice of a suit for libel against the proprietors of the Greenville *News* on account of certain statements made in that paper concerning his performance and himself. Mr. O'Connor claims $10,000 damages, and proposes to contest the suit himself.

COLUMBIA.

Opera House (Eugene Cramer, manager). Fanny Davenport presented Fedora 14; good business. The actress was very much impressed with the kind and generous applause given her by the large audience. She received several beautiful bouquets on recalls. Her support was very good and gave general satisfaction. Fred. Warde in The Gladiator (Manager Cramer's benefit) 21; large house.

Personal: Minnie Geoffreys left for New York 17. She is much improved in health and ready for professional work.

TENNESSEE.

MEMPHIS.

New Memphis Theatre (Joseph Brooks, manager): Louis James and Marie Wainwright, week of 14 did only a fair business. Mr. James was the central figure, and excited the enthusiasm of his audiences by his force, energy and pathos. Miss Wainwright proved herself to be a very finished actress, despite the fact that she was suffering from a severe sore throat the entire week. Support not particularly strong. Next, Saints and Sinners.

Items: Florence Sylvan's Female Bright Lights pleased well filled houses at the People's.—Robinson's Museum enjoys a fine patronage.—C. F. Wiegand, ahead of Saints and Sinners, the prince of advance agents, was here last week.—Owing to Miss Wainwright being taken suddenly ill Tuesday night, after reaching the theatre, the bill had to be changed from Much Ado About Nothing to Virginius, Kitty Wilson portraying the part of Virginia with credit.—I. A. Solomon, manager, with C. R. Gardiner's Only a Farmer's Daughter co., spent last Sunday in the city. He reports a great season, and is anxious for a date here next season. Bob Mack, press agent for Robinson's Museum, has been succeeded in that position by J. M. Moore, of New Orleans. Mr. Mack goes to New Orleans to accept the position of local manager and press agent of the Museum in that city.—J. P. Curran joined the ranks of the James-Wainwright co. here, coming direct from Cleveland.

NASHVILLE.

Masonic (J. O. Milsom, manager): Annie Pixley, 14-16, drew crowded houses. Monday and Tuesday nights and at the matinee she presented, for the first time here, her new play, The Deacon's Daughter. It is not particularly bright or strong, yet it is very well constructed, and altogether serves as an admirable medium for the display of Miss Pixley's peculiar talents. The audiences and the local press were loud in their praise of the star and her work. They also seemed pleased with the piece. M'liss was given by special request Wednesday night. Nashville feels a personal interest and pride in Annie Pixley, and the people here never seem happier than when they have the chance to attest this fact. We were among the first to recognise her talent and her excellent worth when she began her starring tour several years ago. Her continued success since then has therefore been a source of gratification to us all. I must not forget to add that she has an excellent co. supporting her this season—the best she has ever had I think.

The Masonic will remain closed until the 25th, when C. W. Couldock and the Madison Square co. appear in Saints and Sinners.

Museum: The new attractions this week are Majilton, the grotesque juggler; Moses Jerome, the elephant boy; Aggie Zolute, the Albino princess; C. T. Taylor, the magician, and Carl, the lightning landscape painter. Large houses greet each performance, as usual.

May's Opera House: An entire change of programme has been given. The attendance has been good and all seem pleased with the bill. Among the new people are Gay and Levanion, Byron and Cookley, song-and-dance; Lilly Hensey, vocalist and dancer, and Frank Burt, the balancer. Burt C. Morman is now stage-manager and is interested with Mr. May in the management of the house.

Items: Opera House closed this week.—Louis James and Marie Wainwright were booked to appear at the Masonic this season, but have cancelled.—Wallace Maccreery, the tenor, is spending the Winter here with his mother.—I hear that Jean Houston, spoken of in my letter last week as taking part in the amateur production of The Knights of Labor at the Grand, is going to adopt the stage as his profession. It is also said that he will be a member of James O'Neill's co. Mr Houston is now treasurer of the Grand.—E. V. Anglin has returned home. As stated in my letter last week, he went North to arrange to get the Masonic Theatre, which he will manage next season in the Harris Museum Circuit. His trip, he says, resulted most satisfactorily. During the Summer he says he will overhaul the building and remodel it to suit his requirements both inside and out. He will put in new scenery and new chairs.—Work is progressing rapidly on the New Theatre Vendome. Mr. Milsom says he will be ready to open by October 1, if he has to work day and night. He will try to have the house completed, though, by the middle of September.

COLUMBIA.

Grand Opera House (E. D. Wilson, manager): Annie Pixley in The Deacon's Daughter 17; large house. Quite a number from the villages around came in to see the play, and were highly pleased, judging from the applause.

KNOXVILLE.

Staub's Theatre (Fritz Staub, manager): Last week Cora van Tassell in a repertoire including Fanchon, Danites, Esmeralda, Hidden Hand, Hazel Kirke, etc. Some of these plays were botched greatly, especially The Danites. Business large.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): The Nellie Free Dramatic co. played a week's engagement, opening 14. Crowded houses; performance second rate. Distribution of prizes.

TEXAS.

FORT WORTH.

Opera House (G. H. Dashwood, manager): John T. Raymond supported by a good co. presented A Woman Hater 17; one of the largest and most brilliant audiences of the season. Performance very satisfactory and everybody well pleased.

Item: Manager Dashwood has secured a lease on the Opera House for next season.

TEXARKANA.

Ghio's Opera House (J. E. Reilley, lessee and manager): The Gilbert-Huntley Comedy co. finished a week, presenting A Celebrated Case, Young Mrs. Winthrop and The Streets of New York. Crowded houses nightly. Hicks and Sawyer's Colored Minstrels played to very poor business and gave a poor show 16.

SHERMAN.

Opera House (F. A. Ryan and Co., managers): Effie Ellsler, in Woman Against Woman, 16. Miss Ellsler made many warm admirers by her good performance of Bessie Barton. Rachel Westwood, by Mattie Earl, was well rendered. Effie Ellsler and Frank Weston received several calls before the curtain. The audience was well pleased.

AUSTIN.

Opera House (Capt. C. F. Millett, proprietor): Seamon 7, week; good business. John T. Raymond 14-15; good business in Woman-Hater and Mulberry Sellers. Raymond is surely travelling on his reputation, as both performances were poorly given and the latter cut unmercifully. Effie Ellsler 25-26.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): Hanlons' Fantasma, with its attractive scenery, mechanical effects and clever people, constituted the refreshing novelty that delighted old and young 10-11. Big business; receipts on second night exceeding those of the first, a very unusual occurrence here. Zera Semon and Bell's Marionettes drew a large house 16. Semon's tricks are admirably executed, the Marionettes work well, the prizes given were numerous, useful and handsome, and the evening was thoroughly enjoyed by all. The engagement is for five nights.

Item: A. L. Erlanger has been in the city several days, paving the way for Effie Ellsler. Mr. Erlanger is booming his star in grand style, and the newspapers are having a pic-nic. Miss Ellsler plays for the benefit of nearly every prominent manager in the State.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Fantasma played to fair houses 6 8 and matinee 9. Very much liked. John T Raymond gave us A Woman Hater and Colonel Sellers 11-12 and matinee. Good houses. Woman Hater was well received, but Colonel Sellers drew the best house. Support only fair.

Item: Manager Rische has been trying to make the matinees popular, and, by reducing prices, etc, has at last succeeded. As a rule now he is sure of a good house.

VERMONT.

BELLOWS FALLS.

Union Opera House (George B. Wheeler, lessee): Zozo 18; strong co. under the management of C. R. Gardiner; large and appreciative audience. The leading characters were admirably taken, and the support was excellent throughout. During the second act an elegant bouquet was presented to Blanche Curtisse by lady admirers. The People's Theatre co. opened a week's engagement 21.

MONTPELIER.

We have had something to stir up the people of this quiet burg in the shape of Bristol's wonderful horse show. To say that the people were stirred does not express it, as they were wild over it, and the house was packed 15-17 as it has never been before.

VIRGINIA.

DANVILLE.

New Academy of Music (M. A. Mosely, manager): Fanny Davenport entertained a highly appreciative audience in Fedora 16. Danville people were delighted. McNish, Johnson and Slavin's Minstrels 29.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): William Redmund and Mrs. Thomas Barry in A Midnight Marriage attracted very good houses 14-15. Fanny Davenport in Fedora 18 and Much Ado About Nothing 19, appeared to full and fashionable houses. Frederick Warde 25-6.

Academy of Music (J. K. Strasburger, lessee): King Hedley in The Silver King played to good business past week. Ollie Redpath in Pert 24-6.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Stetson's U. T. C. co., 15; big house.

Item: B. Cook, of this city, has made arrangements to take the California Serenaders on the road. The Serenaders are colored. They have been with an Indian patent-medicine man. Two of the party, William Dyre and Lew Jackson, are Parkersburgers.

WHEELING.

Opera House (W. S. Foose, manager): Frederic Bryton appeared 15 in Forgiven to a fair and appreciative audience. Mr. Bryton was suffering with a severe cold that made it difficult for him to make himself heard. Miss Fortescue made her first appearance in this city 18-19, presenting Frou-Frou, Gretchen and King Rene's Daughter, and did a good business. General satisfaction. Maggie Mitchell April 2.

WISCONSIN.

MILWAUKEE.

Rienzi has been here and gone. Opening at the Grand Opera House 14, it was given for three nights to large and enthusiastic audiences. We were disappointed in it. From a literary point of view it is not to be compared to Francesca or Richelieu, nor does it give the opportunities for fine acting that these plays do. Barrett makes every point tell and scores a hit, but take away the magnificent stage settings, choral services, etc., and it would be very tame. When Barrett comes we generally look for something above and beyond the mere pleasing effect furnished our eyes by pretty stage pictures. Mr. Barrett's support is not of the best. Several of the principal parts are entrusted to the hands of mere boys, who, while well enough in their way, are hardly heavy enough for the parts and look out of place among the hoary-headed Orsin and Colonna. Evans and Hoey in A Parlor Match opened 17 for three nights. Evans is as thin and lank as ever. Hoey is as comical as ever. Minnie French is as innocent as ever. The French sisters dance as gracefully as of yore, and Nellie Payn grows prettier with each successive season. Wonder if her photographs are on sale. The Olympia Quartette, formerly of Pair of Kids co., furnish some excellent singing. Altogether the skit is a sure cure for the blues. Michael Strogoff 31-April 2, James O'Neill 7 9.

The Thalia Opera co. opened their return engagement at the New Academy 13, and have been playing to good business, although by no means as good as during the last engagement. The Mikado, Beggar Student and Gypsy Baron were produced this time. Edwin Thorne in Black Flag week of 27, T. P. W. Minstrels 3.

At the Palace Theatre Jennie Calef has been playing a five nights' engagement, presenting Little Detective, Muffits and an American Princess. Miss Calef still shows the effect of her accident in Sandusky, and is growing very stout. Beane and Gilday's Collars and Cuffs 24 7, One of the Bravest 28-30, Mme. Neuville 31-April 3.

Briefs: Straight variety still holds the boards at the People's, and Manager Raynor is making money.—Major Richardson is tramping and fifing at the Dime Next week (21) we have Steve Brodie, the Brooklyn Bridge jumper, and many other freaks and curios.—Barrett is having lots of trouble over his American Exchange business. While here his baggage was attached, but bond was given here by Mr. Barrett, secured by Herman Nunnemacher and C. T. Bradley. The writ was issued upon application of Edward H. James, of Springfield, Mass., who claims that Mr. Barrett owes him $5,000. Mr. Barrett had the same trouble in Oshkosh and Duluth, and bonds were furnished by Milwaukee parties.—In last week's MIRROR we see James Colville denies that the male members of Herne's co. became demoralized while in Milwaukee. We received the information from good authority, and, when questioned upon the subject, Max Clayton, business manager for Herne, did not deny it, but admitted that it was a fact, Mr. James F. Colville to the contrary notwithstanding.—Langtry is booked at the Academy for May 16-17.—Michael Strogoff plays at the Academy 24 27, and Marsh, of the Grand, holds Andrews' contract to play at his house 31-April 2.—Some trouble was looked for from O'Neill about Lewis playing Monte Cristo at the New Academy 20, but Lewis wired that he was not playing the Fechter version; so Manager Litt feels all secure. But there may be trouble yet.—Barrett's receipts for the three performances of Rienzi were over $3 600.—Next season the Grand will be lit entirely by electricity, Manager Nunnemacher having contracted with the Edison co. for 250 lights. He has also engaged James Hart, the scenic artist, for next season.—Dockstader's Minstrels will play a Summer engagement at the Grand.—F. L. Murray is in the city ahead of Michael Strogoff —Manager Litt has booked Adonis and all the Kiralfys' attractions for next season at the New Academy.

EAU CLAIRE.

Opera House (J. E. Cass, manager): Michael Strogoff drew a packed house 14. Evans and Hoey in A Parlor Match filled the theatre with a delighted audience 15.

CANADA.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Signor Roberty conjured to fair houses 14-15 His performances may suit a stolid "Faderland" audience, but are far from speedy enough to amuse the average American. Like "old rye," however, he may improve with age. St. Patrick's Society in Irish concert to big house 17. Claire Scott, the English actress, April 11; J. M. Doherty 17; Sol Smith Russell in May; Clara Louise Kellogg, Janauschek, M. B. Curtis, etc.

Briefs: Signor Roberty's suspended Turk should be relegated to the shades of Erebus. It is too transparent, not to say ancient, for even our sleepy audiences. —'Tis said the Lyceum will be in the legitimate field this season.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Kate Castleton, supported by a co. of clever comedians, in Crazy Patch, played to full houses all week. Special mention may be made of the acting of Eddie Girrard as the Policeman, which is intensely amusing. He received a salvo of applause at every appearance. This week, Rosina Vokes.

Toronto Opera House (C. A. Shaw, manager): In His Power, interpreted by an excellent cast, played to good houses all week. The play is exceptionally good, with plenty of strongly marked characters. J H. Gilmour and Charles Barringer are actors of the highest order, and well deserved the repeated encores tendered them.

Snowflakes: Special excursion trains will be run to Toronto from Eastern and Western points during Miss Vokes' engagement. The advance sale is already very large.—Mr. Torrington has accepted the conductorship of the Jubilee concert.

HAMILTON.

Grand Opera House (F. Reche, manager): O. B. Shepherd Comedy co. in A Night Off, drew a fair audience 14, but failed to arouse much enthusiasm. The co. is exactly the same as last season's, but lacks the

snap that characterized them then. Marie Prescott presented Ingomar, Galatea and Ceska to uniformly good business 18-19.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): J. J. Dowling and Sadie Hasson in Never Say Die and Nobody's Claim have pleased crowded houses all week. Streets of New York 24-6.

OTTAWA.

Grand Opera House (John Ferguson, manager): Claire Scott, supported by S. K. Coburn, presented Lucretia Borgia and Leah 18-19; fair business. Co. gave good satisfaction. J. J. Dowling and Sadie Hasson in Nobody's Claim 21-2; big houses. Joseph Murphy 28.

WINNIPEG.

Princess Opera Hose (C. W. Sharp, manager): The Felix A. Vincent Comedy co. closed a fairly successful season of three weeks 16. Mr. and Mrs. George S. Knight are booked for 21 and week. Over the Garden Wall, Otto, a German, and Rudolph, Baron Von Hallenstein, will be given.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Alone in London Co.: Haverhill, Mass., 23-4, Lowell 25-6, Lawrence 28, Chelsea 29, Fall River 30-1, Brockton April 1-2, Springfield 11-12, Holyoke 13, Worcester 14-16.

Aimee: N. Y. City 21, week.

Annie Pixley: Evansville, Ind., 24, Terre Haute 25, Decatur, Ill., 26, Chicago 28, week, St. Paul April 4, week, Minneapolis 11, week, N. Y. City 25.

Arthur Rehan's Co.: Denver 21, week, Council Bluffs, Ia., 28, Des Moines 29, Davenport 30, Burlington 31, Peoria April 1-2, Detroit 6, Buffalo 7-9, N. Y. City 11, week.

Around the World Co. (Fleming's): Winona, Minn., 24, Oshkosh 26, Milwaukee 29-31, Chicago, April 4, three weeks.

Ada Gray: N. Y. City 21, week, Allentown, Pa., 28, week.

Agnes Wallace-Villa: Alexandria, Va., 24-6.

Agnes Herndon: N. Y. City 21, three weeks.

Abbey's Uncle Tom Co: Meriden, Ct., 26, Middletown 28, Willimantic 29, Norwich 80, New London 31, Stonington April 1.

Black Flag Co.: St. Louis 21, week, Milwaukee 28, week.

Bunch of Keys Co.: Cleveland 24-6, Canton 28, Springfield 29, Hamilton 30, Louisville 31-April 2, Chicago 4, two weeks.

Beatrice Lieb: Fort Plain, N. Y., 24, Olean 25, Rome 26, Baltimore 28, week, Brooklyn, E. D., April 4, week.

Black Crook (Moulton and Balker's): Fort Wayne, Ind., 24, Peru 25, Muncie 26, Bucyrus, O., 28, Warren 30, Youngstown 31

Black Crook (Kiralfys'): Chicago 14, two weeks.

Baldwin Co.: Johnstown, Pa., 21, week, Washington, April 4, week.

Boy Tramp Co.: Chicago 21, week, Milwaukee 31-April 3.

Benedict's Monte Cristo Co.: agerstown, Md., 24, Chambersburg, Pa., 25, Carlisle, 26, Lancaster, 28, Pottstown, 29, Pottsville, 30, Shamokin, 31, Ashland, April 1.

Charles H. Clark Co.: Fredonia, Kas., 24, Yates City 25.

Cora Van Tassel: Pensacola, Fla., 21, week, Mobile, Ala., 21, week, Birmingham, Ala., April 4, week.

C. A. Gardner (Karl): Philadelphia, 21, week, N. Y. City 28, week.

Clara Morris: Salt Lake 24-9.

Chanfrau: Logansport, Ind., 28.

Camille Townsend: Central Falls, R. I., 21, week.

Charles Erin Verner: Winfield, Kas., 24, Independence 25, Humboldt 26, Chanute 28, Parsons 29, Ft. Scott 30, Garnett 31, Ottawa, April 1, Paola 2, Kansas City 4, week.

Crossen's Banker's Daughter Co.: Baltimore, 21, week.

Cattle King Co: Syracuse 14, week, Rochester 21, week, Buffalo 28, week, Hartford, Ct., April 4, Holyoke, Mass., 5, Worcester 6, Springfield 7, Boston 11, week.

Dion Boucicault: Philadelphia 21, two weeks, Washington April 11, week, New York 18, four weeks.

Denman Thompson Co.: N. Y. City Jan. 10-April 2.

Dan Sully's Corner Grocery Co.: New Haven 24-6, Syracuse 28, week.

Daniel Bandmann: Lockport, N. Y., 21, week.

Devil's Auction Co: Adrian, Mich., 24, Toledo 25-6, Meadville, Pa., April 7.

Dominick Murray: Indianapolis 21, week, St. Louis 28, week, Toledo, O., April 11, week, Cleveland 18, week.

Dick Gorman: Paterson, N. J., 28, week.

Dalys' Vacation Co: Attleboro, Mass., 24, Chelsea 25, Malden, 26, Brockton 28, Fall River 29, New Bedford 30, N. Attleboro 31, Pawtucket, R. I., April 1-2, S. Framingham, Mass., 11, Marlboro 12, Turners Falls 13, Orange 14, Athol 15, Biddeford, Me., 16, Bangor 18, Lewiston 19, Rockland 20, Portland 21, Dover, N. H., 22, Portsmouth 23, Boston 25, week.

Edwin Booth: San Francisco 7, four weeks.

Effie Ellsler: Austin, Tex., 25-6, San Antonio 28-9, Houston 30-1, Galveston April 1-2, New Orleans 11, week.

Edwin Arden: Toledo 21, week, Chicago 28, week, Grand Rapids 11, week.

Edwin F. Mayo: Detroit, March 28, week, Chicago April 4, week.

Fera Kendall: Springfield, Ill., 24.

Evangeline Co.: Pueblo, Col., 24-5, Colorado Springs 26, Kansas City 28, week, Louisville April 4, week, Wheeling, W. Va., 11-13, Pittsburg 14-16, Philadelphia 18, week.

Eunice Goodrich: Waterloo, Ia., 21, week, Clinton 28, week, Fort Madison April 4, week.

E. T. Stetson: Buffalo 28, week, Chicago April 4, week, St. Louis 18, week, Kansas City 25, week.

Edith St. Clair Co.: Boston 28, week.

Frank Mayo: Wheeling, W. Va., 23-4, Reading, Pa., 25-6

Fanny Davenport: N. Y. City 21, two weeks.

Florences (Mr. and Mrs. W. J.): Philadelphia 21, week, Boston April 4, week.

Felix Vincent Comedy Co.: Grand Forks, D. T., 21, week, Albert Lea, Minn., April 4, week.

Fielding Dramatic Co.: Omaha 14, two weeks.

Fred. Warde: Goldsboro, N. C., 24, Richmond, Va., 25 6, Philadelphia 28, week.

Frankie Kemble: Chicago 21, week, Brooklyn 28, week.

Fantasma: Atlanta, Ga., 25-6, Wilmington, Del., 31, N. Y. City April 4, week, Washington 11, week, Philadelphia 18, week.

Florence Bindley: Cleveland 21, week, Cincinnati 28, week.

Fisher-Hassan Co: Bridgeport, Ct., 28, week.

Francis Labadie: Cleveland 21, week, Wheeling, W. Va., April 4 6.

Floy Crowell Co.: Newark, O., 21, week, Massillon 28, week.

Fred Bryton: Franklin, Pa., 24, Oil City 25, Bradford 26, Bath, N. Y., 28, Elmira 29, Binghamton 30, Seneca Falls 31, Oswego April 1, Watertown 2, N. Y. City 4, week.

Frank Frayne: Buffalo 21, week, Montreal 28, week.

Felton-Connier Co: Warrensburg, Mo., 21, week.

Frank S. Davidson: Emporium, Pa., 24, Ridgeway 25, Reynoldsville 26, New Bethlehem 28, E. Brady 29, Parker 30, Clarion 31.

Frances Bishop: Brooklyn 21, week, Albany 28, week, Rochester April 4, week.

France's U. T. Co.: Baltimore 21, week.

Grismer-Davies Co.: San Francisco 7, six weeks.

Genevieve Ward: Taunton, Mass., 24, Fall River 25, Newport, R. I., 26, N. Y. City 28, week.

Gus Williams: Paterson, N. J., 25-6.

George Morton: Baltimore 21, week, Brooklyn, E. D., 28, week.

G. Paul Smith: Lakeview, Mich., 25-6, Elmore 28 9, Stanton 31-April 1, Greenville 2-4.

Gold King Co.: St. Louis 28, week, Chicago April 4, week.

Helen Dauvray: N. Y. City 7, four weeks.

Henry E. Dixey: Chicago 21, week, St. Louis 28, week.

Hoodman Blind Co. (Haworth): Providence 21, week, Fall River, Mass., 30-1.

Hoodman Blind Co. (Horning's): Trenton, N. J., 25 6, Jersey City 28-30, Norwich, Ct., 31, Bridgeport April 1-2.

Her Atonement: Brooklyn 28, week, Boston April 4, week, Philadelphia 11, week, N. Y. City 18, week.

Held by the Enemy Co.: Newark 28, week, Springfield, Mass., 4-6, New Haven, Ct., 7-9, N. Y. City 11, week, Jersey City 18, week, Providence 25, week.

Horace Lewis Co.: Kalamazoo, Mich., 21, week, Chicago 28, week.

Helene Adell: Dover, N. H., 21, week.

Hardie-Von Leer Co.: Wooster, O., 25-6, Marion 31, Urbana April 1, Sidney 2; Piqua 4, Connersville, Ind., 5, Shelbyville 6, Crawfordsville 7, Indianapolis 11, week.

Hoop of Gold Co.: Rochester 21, week, Niagara Falls 28.

Huntley-Gilbert Co: Pine Bluff, Ark., 21, week.

Hole in the Ground Co.: Columbus, O., 21, week, Cincinnati 28, week.

Harry Lindley: Berlin 21, week, Suspension Bridge 28, week.

Irene Taylor Co.: Portland, Ind., 21, week.

Ivy Leaf Co.: Jersey City 21, week, Brooklyn 28, week.

John T. Raymond: Little Rock, Ark., 23-4, Pine Bluff 25 26, Memphis, Tenn., 28, week

Joseph Murphy: Montreal 24-6, Ottawa 28, Ogdensburg, N. Y., 29, Watertown 30, Oswego 31.

James-Wainwright Co: Topeka 23 4, Leavenworth 25, Atchison 26, Denver 28, week, Leadville April 4-6, Pueblo 7-8, Colorado Springs 9.

Joseph Jefferson: Fall River, Mass., April 4.

James O'Neill: St. Joseph, Mo., 28 9, Lincoln, Neb., 30, Council Bluffs, Ia., 31, Des Moines April 1-2, Cedar Rapids 4, Rock Island 5, Milwaukee 7-9, Chicago 11, week.

J. K. Emmet: N. Y. City Feb. 21, six weeks.

J. J. Dowling: Toronto 21, week, Pittsburg 28, week.

Jennie Calef: Crawfordsville, Ind., 24-5, Delphi 26, Decatur, Ill., 28, Bloomington 29-30, Springfield 31-April 1, Alton 2, St. Louis 4, week.

J. B. Polk: Cincinnati 21, week, Dayton 28, Fort Wayne 29, Kalamazoo, Mich., 30, Grand Rapids 31, Muskegon April 1, Lansing 2.

Jarvis Section Co.: Brooklyn 21, week, New Haven 28, week

James Owen O'Connor: Lynchburg, Va., 26, Roanoke 28, Martinsburg, W. Va., April 2.

Katie Putnam: Deadwood, Dak., 24-6, Lead City 28-9, Sturgis 30 1.

Kate Claxton: St. Louis 21 week, Peoria, Ill., 30.

Kate Castleton: Easton, Pa., 24, Scranton 25, Norristown 26, Philadelphia 28, week.

Kate Forsyth: Beaver Falls, Pa., 24, Youngstown, O., 25-6, Cleveland 28, week, Pittsburg April 4, week.

Kiralfys' Spectacle: Boston 21, week, Providence 28, week.

Kindergarden: Chicago, 21, week, Cincinnati 28, week.

Lilian Olcott: Pittsburg 21, week, Washington, 28, week.

Lizzie Evans: Lewiston, Me., 24, Bangor 25.

Lillian Lewis: Kansas City 21, week, Wichita, Kas., 28 week, Atchison April 4, week, Topeka 11, week, St. Joseph, Mo., 18, week.

Louise Rial: Crawfordsville, Ind., 28, Danville, Ill., 29, Champaign 30, Bloomington 31, Decatur April 1, St. Louis 4, week.

Lights o' London: Middletown, N. Y., 24, Port Jervis 25, Kingston 26, Poughkeepsie 28, Yonkers 29, Hudson 30, Rome 31.

Louis Aldrich: Indianapolis 24-6, Louisville 28, week.

Lawrence Barrett: Minneapolis 21, week, St. Paul, 28, week, Sioux City, Ia., April 4, Des Moines 5, Davenport, Monmouth, Ill., 7, Keokuk, Ia., 8, Hannibal, Mo., 9, St. Louis 11, week.

Little's World Co: Mt. Pleasant, Ia., 26.

Louise Pomeroy: Grand Rapids, Mich., 21, week.

Little Nugget Co.: Kansas City 28, week.

Lizzie May Ulmer: Troy 25 6.

Lotta: Cedar Rapids 24, Davenport 25, Peoria 26, Springfield 28, Bloomington 29, Decatur 30, Terre Haute, Ind., 31, Dayton, April 1, Toledo 2.

Louise Arnot: Brooklyn 21 week

Louise Forster: Leipsic, Ont, 21, week.

Minnie Maddern: San Francisco March 7, four weeks.

Mrs. Langtry: Plainfield, N. J., 28, Philadelphia, April 4, week.

Margaret Mather: Brooklyn 21, week, Waterbury, Ct., 28, New Britain 29, Springfield 30, Rockville 31, Worcester, April 1-2, Boston 4, week.

Milton Nobles: Albany 24-6, Brooklyn E. D., 28, week.

Mme. Janauschek: Holyoke, Mass., 25, Westfield 26, N. Y. City 28, two weeks.

Marguerite Fish: Cleveland 21, week, Cincinnati 28, week.

Main Line Co.: Hartford, Ct., 25-6, Baltimore, April 4, week.

Mme. Janish: San Antonio, Tex., 23-5.

Maggie Mitchell: Detroit 24 6, Mansfield, O., 30, Steubinville, April 1, Wheeling, W. Va., 2, McKeesport, Pa., 4.

May Blossom Co.: Pittsburg 21, week, Cumberland, Md., 28, Hagerstown 29, Reading, Pa., 30-1, Allentown April 1, Paterson, N. J., 2, N. Y. City 4, week.

Monroe-Rice Co.: Chicago 14, two weeks, Toledo 28, week, Newark, N. J., April 4, week.

Maude Granger: Helena, Mont., 21, week.

Murray and Murphy: Hornellsville, N.Y., 24, Jamestown 25, Dunkirk 26, Toronto 28-30, Hamilton 31, St. Catherines April 1, Elmira, N. Y., 2, Jersey City 4, week, Bay City, Mich., 11, Saginaw, 12-13, Marshall 14, Battle Creek 15, Kalamazoo 16.

McDowell Comedy Co: Peterboro, Ont., 24, Belleville 25 6.

Michael Strogoff: Milwaukee 24 7, Burlington, Ia., 28, Keokuk 29-30, Iowa City 31, Cedar Rapids April 1-2, Chicago 4, week, Detroit 11, week.

Mrs. D. P. Bowers: Philadelphia 21, week, N. Y. City 28, week, Holyoke, Mass., April 7.

Mattie Vickers: Boston 21, week, Washington 28, week.

Maude Banks: Fitchburg, Mass., 21, week, Gloucester 28, week, Dover, N. H., April 4, week, Salem, Mass., 11, week.

McKee Rankin: Baltimore 21, week.

Metropolitan Comedy Co.: Canandaigua, N. Y., 24-6, Phelps 28-30, Geneva 31, Waterloo April 1-2.

Mr. and Mrs. George S. Knight: Fargo, Dak., 28, Helena, Mont., 31-April 2, Butte City 4, week.

Maggie Harold: McKeesport, Pa., 21, week, Sharon 28, week.

M. B. Curtis: Syracuse, N. Y., 28, week.

Mora: Nashua, N. H., 21, week.

Mamie Wallace: Mendota, Ill., 24-6, Ottawa 27-9, Kankakee 3-April 2, Chicago 4, week.

Neil Burgess: Brooklyn 21, week.

Nellie Free: Bowling Green, Ky., 21, week, Paducah 28, week.

N. S. Wood: Cincinnati 21, week, Indianapolis 28, week.

N. C. Goodwin: N. Y. City—indefinite season.

Night Off Co.: Poughkeepsie, N. Y., 24, Yonkers 25, Elizabeth, N. J., 26, Bridgeport, Ct., 28, Norwalk 29, Thomaston 30, Naugatuck 31, Waterbury April 1, New Britain 2.

Newton Beers: Washington 21, week, Baltimore 28, week.

Only a Farmer's Daughter Co.: Pierce City, Mo., 24, Carthage 25, Joplin, Mo., 26, Columbia 28, Parsons, Kas., 29, Fort Scott 30, Nevada 31.

On the Stage Co: Pittsburg 24-6.

Oliver Byron: Springfield, O., 24, Lima 25, Fort Wayne, Ind., 26, Chicago 28, week, Aurora April 4, Rockford 5, Joliet 6, Madison, Wis., 7, Milwaukee 8-9, Chicago 11, week.

On the Rio Grande: Philadelphia 28, week.

Ollie Redpath: Richmond, Va., 23-6, Norfolk 28-30

One of the Bravest: Chicago 21, week, Milwaukee 28 30, Fort Wayne, Ind., April 4-6.

Pauline Markham: N. Y. City 28, week, Philadelphia April 4, week, Newark 11, week.

Passion's Slave Co: Wilmington, Del., 21 week, York, Pa., 28, Harrisburg 29, Pottsville 30, Allentown 31, Reading April 1-2, Brooklyn, E. D., 4, week, Trenton, N. J., 11-12, New Brunswick 13-14, Elizabeth 15, Morristown 16, Brooklyn 18, week.

Parlor Match Co.: Chicago 21, week, Detroit 28-30, Toronto 31-April 2, Brooklyn 11, week, N. Y. City 18, week, Philadelphia 25, week.

Planter's Wife Co., Chicago 21, week.

Patti Rosa: Henderson, Ky., 24, Owensboro 25-6, Madison, Ind., 28 9, Shelbyville 30, Anderson 31, Muncie April 1, Lima, O., 2, Kenton 4.

P. F. Baker: Reading, Pa., 24-6, Wilmington, Del., 28, Hartford, Ct., 4 6, Troy 7-9, N. Y. City 11, week.

Pavements of Paris Co., Springfield, Mass., 21, week, Syracuse 28, week.

Private Secretary Co.: Hoboken 21, week.

Peck's Bad Boy: Syracuse 21, week, Rochester 28, week.

R. B. Mantell: Chicago 21, two weeks.

Rhea: Norwalk, O., 24, Tiffin 25, Lima 26, Chicago 28, week.

Richard Mansfield: Williamsburg 21, week.

Robert Downing (Gladiator): N. Y. City 28, week, Philadelphia April 4, week.

Robson and Crane: Rock Island, Ill., 24, Cedar Rapids, Ia., 25, Des Moines 26, Kansas City 28, week, Denver April 4, week, Topeka, Kas., 11, Leavenworth 12, St. Joseph, Mo., 13, Lincoln, Neb., 14, Omaha 15-16, Minneapolis 18, week, St Paul 25, week

Rosina Vokes Co.: Toronto 21, week, Buffalo 28, week.

Redmund-Barry Co.: New Orleans 21, two weeks.

Rose Coghlan: Baltimore 21, week, Washington 28, week.

Roland Reed: Salt Lake City 24 5, Reno, Nev., 25, Virginia City 26, San Francisco 28, two weeks

Romany Rye Co.: New Haven 21, week, Providence 28, week.

Riley Dramatic Co.: Washington, Ind., 28, week, Vincennes April 4, week.

Rightmire's Co.: Lancaster, Pa., 18, week, Columbia April 4, week.

Rentfrow's Pathfinders: Ishpeming, Mich., 28, Escanaba 29, Neenah 30.

Ranch King Co.: Williamsport, Pa., 25, Watertown, N. Y., 26.

Ring of Iron Co.: Washington 21, week, Louisville 28, week, Pittsburg April 4, week.

Sol Smith Russell: Washington 21, week, Brooklyn 28, week.

Silver Spur Co.: Brooklyn 21, week, Buffalo 28, week, Philadelphia April 4, week.

Sarah Bernhardt: N. Y. City 14, three weeks.

Saints and Sinners Co.: Nashville 24-6, Baltimore 28, week, N. Y. City April 4, two weeks, Washington 18, week.

Stranglers of Paris Co.: Brooklyn 21 week, Buffalo 28, week.

Skipped by the Light of the Moon: Albany 21, week, Troy 28 week.

Salsbury's Troubadours: Newark, N. J., 21, week, Montreal 28, week, Ottawa April 4-5, Brockville 6, Kingston 8, Toronto 11-13.

Sallie Hinton: Lancaster, Pa., 21, week, Huntingdon 28, week.

Silver King Co.: Detroit 21, week, Pittsburg 28, week.

Siberia: Boston 21, week.

Shadows of a Great City: Lincoln, Neb., 23-4, Omaha 25-6, Chicago 28, two weeks, Kalamazoo, Mich., April 11-12, Bay City 13-14.

Shadow Detective Co: Chicago 21, week, St. Louis April 4, week, Louisville 11, week, Cincinnati 18 week.

Streets of New York: Montreal 21, week, Toronto 28 9, St. Catherines 30-1, London April 1, Chatham 2, Chicago 11, week.

Stuttz Comedy Co.: Oregon City, Ore., 23-26.

Stewart's Theatre Co.: Council Bluffs, Ia., 21, week, Sioux City 28, week, Waterloo April 4, week.

Stevens Co: Rockford, Ill., 21, week, Freeport 28, week, Dubuque, Ia., April 4, week.

Sawtelle Comedy Co: Salamanca, N. Y., 14, week.

Stetson's Uncle Tom Co.: Ft. Wayne, Ind., April 1-2.

Taken From Life Co.: Boston 21, week.

Tin Soldier Co.: Brooklyn 21, week, Philadelphia 28, week, N. Y. City April 4, week, Cleveland 11, week.

Two Johns Co.: Cincinnati 21, week.

Tin Box Co.: Amsterdam 24 6.

Taverner Co.: Goshen, Ind., 21 week.

T. J. Farron: St. Louis 21, week, Chicago 28, week, Cleveland April 4, week.

Tried for Treason Co.: Tyrone, Pa., 24.

Trixie Co.: Hastings, Mich., 24, Nashville 25, Charlotte 26, Eaton Rapids 28, Homer 29, Union City 30.

Two Tramps Co.; Worcester, Mass., 25-6 Taunton 28, Newport, R. I., 31, New Bedford, Mass., April 1, Fall River 2.

Under the Gaslight Co. (Turner's): Troy 21, week, Brooklyn 28, week, Wilmington, Del., April 4, week, Buffalo 11, week.

Ullie Akerstrom: Allentown, Pa., 21, week, Reading, April 4, week, Newburg, N. Y., 11, week, Waterbury, Ct., 18, week.

Wilber Dramatic Co. No. 1: Titusville, Pa., 21 week, Akron, O., 28, week, Dayton April 4, week.

Wilber Dramatic Co. No. 2: Logansport, Ind., 21, week, Elkhart 28, week, Lima, O., April 4, week.

Waite Comedy Co.: Ashland, Pa., 21, week, Columbia 28, week, Cumberland, Md., April 4, week.

White Slave Co.: N. Y. City, 21, week, Philadelphia 28, week, Norristown, Pa., April 4.

Wages of Sin Co.: N. Y. City 21, week, Philadelphia 28, week.

Wilson Barrett: Boston 21, two weeks, New York April 4, two weeks.

Wilson Day's Co.: Brantford, Ont., April 4, two weeks.

W. J. Scanlan: Williamsport Pa., 24, Shamokin 25, Shenandoah 26, Easton 28, Norristown 29, Wilmington, Del., 30, Trenton, N. J., 31, Pittston, Pa., April 1, Elizabeth, N. J., 2, Philadelphia 11, week.

We, Us & Co.: Philadelphia 21, week, Trenton, N. J., 28, Plainfield 29, Paterson 30, Jersey City 31-April 2.

Wren's Co.: Clarendon, Pa., 21, week.

Zozo Co: Pittsfield, Mass., 24, Hudson, N. Y., 25, Cohoes 26, Kingston 28, Rondout 29, Newburg 30, Paterson, N. J., 31, Elizabeth April 1, Red Bank, 2, Trenton 4-5, Easton, Pa., 6, Allentown 7, Norristown 8, Lancaster 9, York 11, Harrisburg 12-13, Columbia 14, Reading 15-16.

Zitka Co.: St. Louis 28, week, Cincinnati April 4, week, Philadelphia 11, week.

OPERA AND CONCERT COMPANIES.

Adelina Patti: Cleveland 25, Detroit 28.

Amy Gordon Opera Co.: Meadville 21, week, Oil City 28, week Albany, April 4, week.

Aronson's Casino Co.: Buffalo 21, week.

Boston Pinafore Co.: Middletown, Vt., 25-6, Willimantic 28, Weir, Mass., 29 Fitchburg 30, Keene, N. H., 31, Brattleboro, Vt., April 1, Bellows Falls 2.

Blair-Beekman Opera Co.: Fort Scott, Kas., 25-6, La Cygne 28, Paola 29-30, Kansas City, Mo., 31-April 6, Leavenworth, Kas., 7-9, Atchison 10-12, St. Joseph Mo., 14-16.

Boston Ideals: St. Paul 21, week, Minneapolis 28, week.

Bennett-Moulton Opera Co.: Erie, Pa., 21, week, Newcastle 28, week, Oil City April 4, week.

Bensberg Opera Co.: Kansas City 25-6, Manhattan, Kas., 28, Topeka 29-30, Butler, Mo., 31, Nevada, April 1, Clinton 2.

Bennett-Moulton Opera Co.: Portland 21, week, Haverhill, Mass., 28, week.

Carleton Opera Co.: San Francisco 28, week, Los Angeles, April 4, week, Salt Lake 18, week.

Clara Louise Kellogg: Ilion, N. Y., 24, Schenectady 25, Johnstown, Pa., 30.

Duff's Opera Co: Chicago 21, two weeks.

Emma Abbott Opera Co.: St. Louis 21, week, Springfield, Ill., 29-30, Indianapolis 31-April 2.

Gypsy Baron Co: Boston 14, three weeks.

Gilmore's Band: Richester, N. Y., 26, Jamestown 28.

Golden's Opera Co.: Streator, Ill., 21, week, Rockford 28 week.

Hamersly Opera Co.: Gettysburg, Pa., 25-6.

Kimball Opera Co.: Dayton, O., 21, week, Columbus 28, week, Cleveland, April 4, week, Cleveland 11 week.

Little Tycoon Co: Washington 21, week, Pittsburg 28, week, Cleveland April 4, week.

Mendelssohn Quintette Club: Saginaw, Mich., 24, Bay City 25, Lapeer 26.

Martin's Opera Co.: Mt. Vernon, Ind., 26-7, Owensboro, Ky., 28-31, Rockport, Ind., April 1, Petersburg 2, Washington 4-5, Seymour 6, Madison 7-8.

McCaull's Black Hussar: Brockton, Mass., 24, Worcester 25-6, Providence 28-30, New Haven 31-April 1, Hartford 2.

McCaull's Ruddygore: Cincinnati 21, week, Chicago 28, four weeks.

McCaull's Lorraine: Cincinnati 21, week, St. Louis 28, week, Chicago, April 4, four weeks.

McGibeny Family: Chico, Cal., 24, Marysville 26, Nevada City 29-30, Colfax, Nev., April 2, Truckee 4, Virginia City 5 6, Carson 7, Reno 8.

National Opera Co.: N. Y. City 7, four weeks, Syracuse, N. Y., April 4.

Noss Family: Schwenksville, Pa., 24, Pennsburg 25, Conshohocken 26.

Pyke's Opera Co.: Los Angeles, Cal., 21, two weeks.

Starr Opera Co.: Brooklyn 7, three weeks.

Stetson's Opera Co: Portland, Me., 25 6.

Thalia Opera Co.: Chicago 21, week.

Wilbur Opera Co.: Waterbury, Ct., 21, week, Newark, N. J., 28, week, Lowell, Mass., April 4, week, Hartford 11, week.

MINSTREL COMPANIES.

Barlow Brothers: Laconia, N. H., 26.

Georgia: Grand Island, Neb., 24, Central City, Col., 25, Aurora 26, York 28, Seward 29.

Haverly's: Pittsburg 21, week, Baltimore 28, week

Hi Henry's: Urbana, O., 24, Dayton 25 6, Middletown 28, Hamilton 29, Eaton 30, Connersville, Ind., 31.

McNish, Johnson and Slavin's: Savannah 24, Charleston, S. C., 25, Columbia 26, Charlotte, N. C., 28, Danville, Va., 29, Lynchburg 30, Norfolk 31, Richmond April 1, Alexandria 2.

T. P. W.: N. Y. City 21 week, Milwaukee April 3.

United Operatic: Ionia 24, Stanton 25, Greenville 26, Harvard City 28, Big Rapids 29, Cadillac 30, Reed City 31.

Wilson and Rankin's: Mansfield, O., 25, Canton 26.

Whitmore and Clark: Stonington, Ct., 24, Eastburg 25, Westerly 26.

VARIETY COMPANIES.

Australian Novelty Co: Philadelphia 21, week.

Andy Hughes' Co.: Baltimore 21, week, Newark 28, week

Big Four: N. Y. City 21, week.

Beane-Gilday Co.: Milwaukee 24-7.

Clark's Female Minstrels: Cohoes, N. Y., 28, Poughkeepsie 29, Rondout 30, Matteawan 31, Tarrytown April 1, Sing Sing 2, N. Y. City 4

Ella Hill Co.: Old Town, Me., 24, Bucksport 25, Bangor 26 8.

Gus Hill's Co.: Buffalo 21, week, Pittsburg 28, week, Cleveland April 4, week.

Gray-Stephens Co.: Bridgeport Ct., 21, week, Worcester 28-30, Hartford 31, April 2, Washington 4, week.

Hallen-Hart Co.: N. Y. City 21, week.

Howard Specialty Co.: Philadelphia 21, week.

Lew Johnson's: Los Angeles, Cal., 28, week.

New Orleans: Clarksville, Tenn., 31.

Ida Siddons: Louisville 21, week, Buffalo 28, week, N. Y. City, April 4, week, Brooklyn 11, week, Pittsburg, 18 week.

International Star Co: N. Y. City, 21, two weeks. Newark, N. J., April 4, week.

Jones-Montague Co.: Des Moines, Ia., 24, Marshalltown 25, Cedar Rapids 26, Waterloo 28, Dubuque 29.

Kernell's Co.: Pittsburg 21, week.

Kelly and Murphy: N. Y. City 21, two weeks, Newark April 4, week.

Lilly Hall's Co.: Cincinnati 21, week, Chicago 28, two weeks, Cleveland April 11, week.

Leonzo Brothers: Danville, Pa., 21, week, Brooklyn April 4, week.

Marinelli Co.: Cleveland 21, week, Cincinnati 28, week, Louisville April 4, week

Night Owls: Baltimore 21, week, Philadelphia 28, week, Baltimore April 4, week.

Pat Rooney: Oswego, N. Y., 25 6, Watertown 28, Oswego 29, Seneca Falls 30, Canandaigua 31, Batavia April 1, Lockport 2, Rochester 4, week, N.Y. City 11, week.

Reilly and Wood Co.: Buffalo 21, week.

Rentz Santley Co.: Brooklyn 21, week, Washington 28 week.

Sheehan and Coyne: Washington 21, week, Baltimore 28, week.

Weston Brothers: Paterson, N. J., 21, week, Boston 28, week, N. Y. City April 4, week.

MISCELLANEOUS.

Arizona Joe: New Orleans 14, two weeks.

Balabrega: Lowell, Mass., 21, week, Clinton 28-30.

Bristol's Equescurriculum: Watertown, N. Y., 24-6, Auburn 28-April 2, Ithaca 4, week, Syracuse 11, week.

Crocker's Horses: Bucyrus, O., 24-5.

Herrmann: St. Louis 21, week, Nashville 28-30, Louisville 31-April 2, Cincinnati 4, week, Chicago 11, week.

Kellar: Olean, N. Y., 23-4, Warren, Pa., 25 6, Bradford 28 30, Newcastle 31-April 2, Cincinnati 4, week, Chicago 11, week.

Professor Gleason: Washington 21, week.

Reynolds (Mesmerist): Cleveland 21 two weeks, Richmond, Ind., April 4, week, Kansas City 11, two weeks, Belvidere, Ill., 25 week.

Tony Denier Co.: Philadelphia 28, week.

Taylor's Wonders: Tarrytown, N. Y., 24.

A Glance or Two at Beecher.

Everybody is writing about Henry Ward Beecher. His name may be properly introduced in a dramatic journal, for the dramatic element pervaded his life, character and labors. Thirty years ago, in the office of the *Phrenological Journal*, Mr. Fowler, pointed in the current number (then a mere pamphlet in a flaming yellow paper cover) to the portrait of Henry Ward Beecher as a vignette with the remark that I was looking upon the likeness of a man who would in less than twenty-five years be regarded as one of the greatest men in the country. It may be noticed that the technology and methods of phrenology were constantly used in Mr. Beecher's sermons and discourses.

I met the celebrated clergyman personally but once. It was in the Astor House, at the meeting of the press to arrange a dinner for the Hungarian patriot, Louis Kossuth. I refer to the first New York Press Club, which had among its members Henry J. Raymond, George William Curtis, Parke Godwin and others of the same ilk. For guests it entertained such celebrities as George Bancroft, the novelist Thackeray and other kindred spirits.

At the Kossuth dinner thus inaugurated I recollect that I sat opposite to the Brooklyn orator, who, being called to speak, was received with a roar of applause, whereupon, on rising, the reverend gentleman at the first opportunity said, "You must not damn me [here a long pause] with your cheers. You will check the current of my eloquence."

In this the reader will take notice that we have a replica of a similar clerical *jeu d'esprit* emitted from the Plymouth pulpit, in which Mr. Beecher made a like use of the objurgatory by giving out, as he wiped his perspiring forehead:

"This is a damned hot day [long pause, as in the other case] Such was the observation which fell from the lips of a wicked bootshiner whom I passed in the street."

The most remarkable example of intellectual self poise I could point out, in one or two generations of observation of public men, was the delivery of his Sunday sermons, all through the great trial to which he was subjected, without the slightest tinge in thought, language and manner of that life and death topic which was engrossing the audiences before him, and which, for the preceding six days, must have been the intense subject of his reflections.

Those who now scrutinize his writings and sermons will be surprised to find how few gems and brilliant examples of style and expression are to be encountered. We allude to such sublime and massive passages as are to be met with in the orations of Daniel Webster, Edmund Burke, Robert Hall and Charles Chalmers. No diapasons or symphonic climaxes—not a Mississippi or Niagara, but rather a wide and wandering stream, expanding at times and almost entitled to be pronounced majestic.

Beecher's utterances derived their force from the voltaic energy of the man, his personal gush and impetus. Probably the most memorable event in his career was his appearance in London at the crisis of the late war, as an advocate of American cohesion and nationality, and subdued and secured the British Empire as his creditor or client. NESTOR.

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London News and Gossip.

LONDON, March 10.

A first-night at the St. James' is, in its way, almost as fashionable a function as a Lyceum première. Representatives of the noble army of deadheads are of course present in force; but the lump is leavened by the presence of people eminent in literature, science and art. Whether all these brilliants and fashionables pay to pass the gate of the temple presided over by her whom irreverents flippantly style 'the Mother of the Modern Drama," I am not in a position to say, nor is it worth while too curiously to inquire. It is enough to know that a clean-biled rag is *de rigueur* on these occasions, and that the common, or garden, mummer is rarely allowed to pass in on his card, or on his countenance. The "costume drama," properly so called, has for some time past been a stranger to the St. James' stage. Therefore when Messrs. Hare and Kendal the other night replaced Pinero's Hobby Horse, which they had ridden to such little purpose, by a revival of Tom Taylor's Lady Clancarty, the experiment had at least the charm of novelty to recommend it—more especially as the piece has for some reason, or want of reason, been severly let alone by London managers of late years. Of course Madge—that is to say, Mrs. Kendal—was cast for the name part, and equally, of course, Willy—otherwise Mr. Kendal—was allotted to the role of the heroine's husband.

* * *

A biography, which has been published during the past week, gives the date of Mrs. Kendal's birth as March 15, 1849. As the announcement is to all intents and purposes 'inspired," you may bet your sweet life that the lady's age was at all events not overstated. Hence, as may be imagined, a lot of make-believe and close attention to the author's lines were necessary before one could realise that the mature and stately lady who entered the smugglers' haunt in Act I. was really the ingenuous girl-wife of the dashing, impetuous, hot-headed outlaw, Lord Clancarty. As a matter of fact there was as little of girlishness about her as there was of dash or impetuosity about her husband, who indeed was the dullest and most tedious Clancarty I have yet seen. But the lady has genius—which never grows old, and she soon had the house with her—and ere long beguiled many of their tears. In her great scene in the bedchamber she roused the audience to an enthusiasm such as I have rarely seen. Mr. Mackintosh, one of our best character-actors, gave us an admirable study of King William III., which was perhaps none the less life-like because it forcibly reminded one of a well-to-do Dutch Jew with a touch of bronchial asthma. I don't know why Mackintosh selected this pattern—unless it be that having heard that King William's nickname was "Little Hooknose" he thought he might as well give the monarch one or two other attributes of the Chosen People. The scoundrelly Scum Goodman, so splendidly played by G. W. Anson at the Olympic years ago, was entrusted to a Mr. H. Bedford, an importation from the East-end. Though naturally suffering by comparison with his predecessor, Bedford's performance was respectable. Mr. Waring's Lord Spencer was a good consistent bit of work, and Mrs. Beerbohm Tree's Lady Betty Noel was bright and acceptable. The rest of the cast does not call for mention.

* * *

The revival was splendidly mounted, and was stage managed by Mr. Hare with all that careful attention to detail for which the St. James is famous. Some surprise has been expressed that Hare—who is such an admirable actor of old men—should have preferred to stand down and let Mackintosh play the King. After witnessing M 's performance I have come to the conclusion that Hare feared he would not fit the clothes.

* * *

The Dramatic Students—who may be described as a professional amateur dramatic club, if such a paradox be allowable—gave their seventh performance at the Olympic on Tuesday afternoon. There was a full house, and among the audience were many players, eminent and otherwise, and several more or less distinguished dramatists—notably W. S. Gilbert (apparently all unmoved at the American criticisms of Ruddygore) and H. A. Jones, who wore his own hair. I was surprised to see H. A. J., for I had that morning read in THE MIRROR just to hand that Jones was in all probability battling with the briny, en route for the Empire City.

* * *

The play chosen by the Students was old Thomas Heywood's A Woman Killed with Kindness. Heywood was a most prolific playwright—in point of fact, a sort of English Lope de Vega. According to all accounts he would think nothing of dashing you off a five-act play any morning before breakfast. This may or may not be true, but it is tolerably certain that he never had five pounds in his possession at one time in the whole course of his life. Heywood, like many of his contemporaries, seldom troubled to divide his plays into acts. A Woman Killed with Kindness is, for instance, all run on into one lump. The version served upon Tuesday, in addition to having much of its—well, say risky business expurgated, had been cut and carved into the requisite five acts by one of the Students. Mr. G. R. Foss, to wit, formerly a very minor actor under Wilson Barrett at the Princess'. The divisions, however, were not always well-timed, and it was very apparent that the last two acts would have gained by being made into one. In other respects, the intelligent young reviser and expurgator had done his work satisfactorily.

* * *

A Woman, etc., has many faults from a constructive point of view; also it is vague in many important matters. All of which is not to be wondered at in one who turned out so many pot-boilers for the Globe Theatre, Bankside, and other popular playhouses of the period as Heywood did. Nevertheless the story of this piece is told in so simple and pathetic a manner, in such a poetical and yet natural language, that it makes one sit up and wonder however these Elizabethan dramatists managed to do it unassisted by anything like scenic effect and in spite of many defects in the acting.

On Tuesday the play kept the house interested until the bitter end—that is to say, until the death of the weak and foolish wife who had so easily yielded to the solicitations of her husband's faithless friend. The trusting and merciful husband, Master Frankford, was played with considerable feeling and power by young Fuller Mellish, son of Rose Leclercq, who has for some two hundred and fifty nights been playing Lady Bellaston in Sophia at the Vaudeville. Mellish played small parts with Irving on his last American tour. Miss Webster, a granddaughter of "Old Ben" of Adelphi fame, played Mistress Frankford, but, with the exception of the last scene, was a bit too hard. G R Foss, who is usually in good form with the Students, assumed the part of the seducer, Wendoll, but failed to score. Of the remaining parts some were fairly well played and some otherwise.

* * *

Your Mrs. Brown-Potter has settled with Managers Russell and Bashford to make her first professional appearance on the stage at the Haymarket, as Anne Sylvester in Wilkie Collins' drama, Man and Wife. It is a part that will try her. Geoffrey Delamayn, the bold, bad athlete, who was first played, and played splendidly, by Charles Coghlan, will be given to E. S. Willard, one of the best actors now before the British public.

* * *

We seem to be going in for the American fashion of burlesquing burlesque—a rather risky business, I should say, to try here. Anyhow, a Mr. Taylor has written a travestie of Ruddygore, which he calls Ruddy George. This, with music by Percy Reeve (burlesquing Sir Arthur's manner), will be tried at Toole's next Saturday week. Toole is not expected to play in it.

* * *

Speaking of America suggests Miss Grace Hawthorne, who hails from your side, who is the present lessee of our Olympic Theatre, and who will have later on our Princess'. Miss H. last week arranged to go into partnership with Sophie Eyre (who is not unknown to American audiences) to run these two houses. They proposed at first to start a series of daily matinees, at which should be produced several plays by the late Charles Reade, an Anglicized version of an American adaptation of a French piece called Alixe, and, perhaps, a hitherto unacted tragedy by J. W. Boulding, called Helen of Troy. Also your New York success, Held by the Enemy, if they could get it. Furthermore these ladies arranged to try The Golden Band—the new drama which Henry Herman and the Rev. Freeman Wills (brother to W. G.) have written for Miss Hawthorne—at matinees, until the time was ripe for running it at an evening show. All preliminaries were settled, business managers (one apiece) were engaged, and everything was to all appearances going on swimmingly, when suddenly, as if to show that the plans of star actresses, equally with those of mice and men, can sometimes gang agley, there came a rift in the lute, which developed until it threatened to burst up the contract. Paragraphs embodying much of the information above given appeared in the *Referee* on Sunday—rather earlier, as it seems, than Miss Hawthorne wished. On Monday she came down to the Olympic and made things lively to all concerned, intimating, moreover, a desire to withdraw from the projected partnership.

* * *

Herman presently turned up and, on behalf of himself and his reverend collaborator, raged furiously, objecting to have The Golden Band damaged by being first tried on mannikeers. Somehow or other Goldsmith's pronouncement that "it was the dog who died" occurs to me in this connection. But this by the way. At the time of writing the only thing certain about the whole business is that Chaos has come again and looks as if he meant to stay.

* * *

Mrs. Henry Marston, the widow of the late Henry Marston, a once well-known Shakespearean actor, died on Saturday in her seventy-seventh year. Mrs. Marston herself belonged to the profession, and was for many years an esteemed member of the famous Phelps-Greenwood company at Sadlers Wells. Caroline Parkes, who was in her day one of our most popular burlesque actresses and a dancer of exceptional ability, died on Monday. I have just heard with much regret that Ernest Warren, a journalist and dramatist, well known on both sides the Atlantic, died on Tuesday night. Mr. Warren's last production was a capital adaptation of Le Bonheur Conjugal, which, under the title of Modern Wives, is now running at the Royalty.

* * *

Edouin is said to be about to produce at the Royalty an English version of the Palais Royal piece, Gotte! Also he is said to be contemplating a new play called The Will-o'-the Wisp, written by Mark Melford author of Turned Up. The name of the new piece by Cecil Raleigh and R. C. Carton (authors of The Great Pink Pearl) is The Treasure. Kate Munroe has had to resign her part in Mynheer Jan at the Comedy by reason of illness. Kate Lawler, who ran the Royalty five or six years ago, has taken her place. Samuel French and Son have bought the American right of H. A. Jones' drama, The Noble Vagabond. Clement Scott is to write a comedy for the Gaiety in the Autumn.

* * *

This afternoon there was tried at the Vaudeville a new farcical comedy called The Mormon. This had been written by a Mr. Calthorpe, lately a member of Charles Hawtrey's touring Private Secretary company. It was not, as the name might lead you to suppose, a play treating of Salt Lake City. In point of fact, its scene was laid in Ramsgate in Kent. Its hero was a young man who had just been secretly married, and in order to evade detection he got another fellow to pass himself off as the real husband, thereby wrecking the other's chances of future happiness with his fiancée *pro tem*. Also the hero pretended to marry a rich and vulgar widow, but when she got in the dusk with a light behind her, he passed over to her a wild Scotchman named The McAlister, and anon everybody got very much mixed up. In spite of there being a good deal of Prete-moi ta Femme and the Upper Crust in the Mormon, it was not without a certain freshness. Its many complications and laughable lines were warmly received. The Mormon-like hero was capitally played by Charles Glenny and The McAlister was drolly done by Fred. Thorne, both well known to Americans.

The Mormon was followed by a pretty and exceedingly pathetic one act piece, by a Mr. H. Byatt, called The Brothers This was well and closely written, and the two brothers, one of whom has wronged the other, were well played by Yorke Stephens and Royce Carlton.

GAWAIN.

They Fly the Black Flag.

Our request last week that managers and actors who wish to aid us in exposing the pirates that sail around the small towns with stolen plays has met with response.

A bill is sent us announcing the appearance in Ferguson's Theatre at Shenandoah, Pa., on March 11, of the Waite Comedy company in The Danites. J. R. Waite played the Parson and Cora Nelson doubled Nancy and Billie Piper. The other people in the cast are equally unknown to professional readers. The Danites was written for McKee Rankin by Joaquin Miller, and although there may still be some doubt as to whether it properly belongs to Mr. Rankin or Mr. Miller, there is no question whatever that the man Waite in performing it does so with no more right or authority than he would have in surreptitiously relieving Mr. Rankin of his watch or Mr. Miller of his pocket-book. The manager of the Shenandoah theatre is equally culpable and legally responsible with W ite for infringement on the ownership of this drama.

Mark Davis, business manager of the Ranch 10 company, calls to our notice the Stuart company, which is pirating copyrighted plays through Indiana and neighboring States. It appeared recently in Greencastle, Ind., and Murphysboro, Ill Lilah Stuart is the name of the "star" with this organization. She presents Lester Wallack's Rosedale and the the Madison Square Theatre's Young Mrs. Winthrop.

Mr. Davis places in our hands a postal-card from one Molyneaux, addressed to Edwin Clifford. It reads as follows:

FRIEND, Neb.

I have copies of the following manuscripts for sale at $5 each: Larks, The Little Duchess, Van the Virginian, Fogg's Ferry and Hazel Kirke, all nicely written in stiff-covered blank books, with stage business, scene and property plots, so that any one can direct them from the books. Also have some good wardrobes for sale.

T. C. MOLYNEAUX.

This fellow is probably one of the various agents for the piratical bureaus in this city and Chicago. Primarily these men are most to blame, for it is through their medium that the property is originally thieved, and thus placed at the disposal of the nomadic marauders. THE MIRROR has obtained clues to the identity and whereabouts of two of the principal play-stealers in New York. They will lead to developments that will furnish material for a future article.

At the Turner Opera House, Oshkosh, Wis., the Hettie Bernard-Chase company played The Danites, My Partner, Peck's Bad Boy, Hearts of Oak and other plays that don't belong to them.

The following letter has been received from the manager of the Silver King company:

CHICAGO, March 19, 1887.

Editor New York Mirror:

DEAR SIR:—I read with great pleasure your remarks on the question of piracy in the last issue of your paper, and desire to call your attention to companies, such as the Wilson Comedy company, under the management of Edwin Southern, and the Melville Sisters company and other literary thieves who are playing The Silver King through the Western States. Numerous places that we have played in this season have been visited by such people to our great loss, the play being presented, of course, in an inferior manner, and bad companies and with no printing, had done incalculable harm. Where possible to obtain their route I have notified them we should proceed against them; but of course moving from State to State as we do, they know our power is limited. The only way that seems feasible to get the best of these stealers is to go for the managers and lessees of the theatres playing them, and by this means they may be driven to the wall. Thanking you for your efforts to stop this big plundering,

I am, yours truly,

GEO. L. HARRISON.

The remedy Mr. Harrison suggests is the only one that managers can safely adopt at present. The pirates are pecuniarily irresponsible; if they were responsible they would not be pirates. Under the circumstances injured play-owners can and should proceed vigorously for damages against all local managers that are able to pay judgments.

We reiterate our request for all MIRROR readers that may have knowledge of piratical operations to report all cases, with the particulars, to this journal. They will not only put honest local managers on their guard, but supply us with valuable data for a legislative remedy that it is our purpose to secure, if possible, during the next Congressional session.

Professional Doings.

—McCaull's Opera House, Philadelphia, is for rent.

—Ruddygore has made a hit in Cincinnati.

—The Casino Opera House, Oswego, N. Y., can be leased for a term of years.

—Leon and Cushman will close their regular season at Pittsburg on March 26, and reopen Easter week.

—The Ford Amateurs, of Savannah, have ordered a monument to be placed over the grave of Cyril Searle.

—Manager McCreary, of the new Short's Opera House, Northeast, Pa., wants good attractions once a week.

—A team of Normandy horses, to facilitate the transfer of scenery, is now carried along with the Zozo company.

—The Daly's' Vacation company closes season in Boston on April 30. The company does not play Holy week.

—Annie Lewis left Verner's Shamus O'Brien company last Thursday. She is preparing for a starring tour.

—Last week in Louisville, with Miss Fortescue and Lent in opposition, May Blossom played to 12,044 paying admissions.

—Blanche Curtisse is negotiating for a play that has the stamp of metropolitan success. Her intention is to star in it next season.

—The MacCollin Opera company will begin an extended Summer season of opera at the Highland House, Cincinnati, on June 13.

—George Warren has just assumed the management of Louise Rial in Fortune's Fool. Miss Rial is renewing past successes in this play.

—Owing to the sudden illness of Cecile Rush, Rita O'Neil recently assumed the part of Marfa in Michael Strogoff. She will continue in it until Mrs. Rush recovers.

—Frank Charvat, Ullie Akerstrom's manager, writes: "We are playing in Pottsville, Pa., to the capacity of the house, and this, too, in the coal region of Pennsylvania, the dread of all managers during Lent."

—The Buffalo fire recalls the first burning of St. James' Hall on January 29, 1862. J. C Hunsley's company, Mrs. Matt Peel's Campbell Minstrels, were playing there at the time. They lost everything. It was the last season of that once popular hall

—The Cincinnati Elks have arranged for a benefit on May 1 at the Grand Opera House in that city.

—All dates for this season at the late Bunnell's Museum, Buffalo, are of course cancelled; but Manager Bunnell will receive applications for dates at his new theatre in that city after May 1.

—E. L. O'Connor has changed his name to Ed. Blair, and is now one of the proprietors of the Blair-Beekman Opera company touring west of the Mississippi.

—Kitty Coleman and Dan McCarthy, Irish comedians and dancers, now with The Ivy Leaf, have signed with C. H. Hicks for Maginley's Inshavogue company next season.

—Effie Elisler has been the attraction at recent benefits to the following managers in Texas: J. W. Walker, Paris; George H. Dashwood, Fort Worth; Ernest Rische, San Antonio; Henry Greenwall, Dallas, and Ed. Greenwall, Galveston.

—Henry Irving is booked at the Chestnut Street Opera House, Philadelphia, next season. The cellar under the stage will have to be deepened nine feet to make room for the mechanism of one of his plays.

—Edwin F. Mayo has closed a successful thirty weeks' season in Davy Crockett, and is possessed of a neat little bank-account after paying his father a royalty of $250 a week.

—W. A. Mestayer has engaged a number of English people for Tobogganing. It will be produced close to the St. Paul ice palace next season. Theresa Vaughn will create the part of Persia, said to be written in a legitimate comedy vein.

—The Salsbury Troubadours will play for the benefit of the Elks at Rochester on April 15. Four new musical numbers have been added to The Humming-Bird. The season of the Troubadours will be lengthened out to the latter part of May.

—Last week Manager Walker, of Burlington, Vt., went to St. Albans and had C. B. Palmer, manager of Claire Scott, arrested for tampering with a c. o. d. bill of printing. As there was only six dollars in the house, Mr. Palmer took the poor debtor's oath and was released.

—Ray Briscoe is starring in the West in a play called Rondo, the American Prince. Miss Briscoe plays the part of Blanche del Colina, a Spanish girl, which is well suited to her type of beauty and petite figure. Next week the company appears in Chicago, where Miss Briscoe recently played with flattering success the leading roles in Herne's Hearts of Oak and The Minute Men.

—William H. Young, Mrs. Bowers' stage manager, and author of The Cattle King, is at work on a play of more pretensions than anything he has yet attempted. His work in the sensational field has brought him numerous offers for plays of a similar nature; but he turns a deaf ear and is striving for something higher.

—A three-act comedy-drama, by Henry Arthur Jones, is in rehearsal at the London Vaudeville, and will shortly take the place of Sophia. The new piece is representative of modern English life at a country house in the midlands, where the whole of the action takes place. The cast will include Thomas Thorne, Leonard Royal, Fred Thorne, Royce Carleton, Kate Rorke, Sophie Larkin and Rose Leclercq.

Important to All

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The Inter State Commerce Puzzle.

The Railway Passenger Agents are as much puzzled as anybody else in regard to the detailed results of the Inter-State Commerce Law. Commissioner Fink was instruced some time ago to write out an interpretation of it for the agents of the Pool lines. Up to the present he has reported on two sections only, and these comments cover a ream of closely written paper. The truth is that everybody is in the dark concerning the exact bearing of the new law. That it will accomplish many radical changes in matters relating to passenger as well as freight traffic goes without saying. As the probable results are yet unknown, managers await the coming month, when the measure goes into effect, with considerable anxiety and alarm.

A MIRROR representative asked genial and clear-headed Sam Carpenter, of the Pennsylvania road, the other day, whether any light had been shed on the mysteries of the law by the recent railway deliberations.

"None whatever," replied Mr. Carpenter, with an air of weariness betokening that he had heard the same query before. "We are not prepared to say how the law will affect the profession or anybody else until the Commissioners are appointed and they decide just what its provisions are."

"Do you consider the law beneficial from a railroad man's point of view?"

"In some respects it is and in other respects it isn't. The principle of the thing is manifestly unjust. The Government should have no right to make a law which says an individual or a corporation shall charge so much or so little for services rendered to its customers. It's a high-handed piece of legislation, whether it reacts upon the public or the railroads."

"I believe," said a prominent railway official, who was listening to the conversation, "that it is utterly unconstitutional. Of course, the motive of the bill was good; it was intended to adjust the inequalities in rates in certain sections of the country. But I strongly suspect the public will suffer more than the roads when the law is got into operation. The Commissioners will be handicapped by a mass of contradictory provisions. It would be impossible to have framed a bill to suit all interests in all parts of the country. Mr. Reagan, although he spent eight years in getting it into shape and through the Legislature, could not avoid many defective and objectionable points. Miracles aren't common nowadays, you know."

"What do you think will be the upshot of the whole, then?" questioned the reporter.

"Either the repeal of the law or the speedy passage of a number of sweeping amendments. A few months will demonstrate its clumsiness and unsuitability. Meantime the Inter-State Commission will have their hands full. I don't envy them the tough job they have got to tackle. The task of Sisiphus was easy by comparison."

Frank L Murray, formerly a journalist and at present business manager of the Michael Strogoff company, sends the following anent the Inter-State Commerce Law for publication in THE MIRROR:

Every man, be he an actor or a blacksmith, must pay full fare for every mile he travels; there are to be no more passes for managers or agents; no more special tickets issued or sold, and no more rebates. Every passenger, no matter who, is allowed 150 pounds of baggage free, and for all over that weight a good stiff excess must be paid. No more scenery is to be carried free; no more "props," no more musical instruments. These are the rules and regulations which are to go into effect on April 5.

On every hand one hears the cry, "Oh, the railroads will get around the law." Will they? While I should be most pleased to see them "get around" it, I am at a loss to see how they can do so. To be sure, railroad rules have been evaded in the past; but they were rules or laws adopted by the roads themselves. In breaking them they were simply crawling under their own structures. The Inter-State bill is a Government law; and a United States law and a law emanating from some railroad pool are entirely different affairs. I don't know of anybody, even though they be railroad magnates, who are particularly desirous of breaking a Government law. There is a decisiveness and a rapidity about the way business is conducted in the United States Court that it is not at all reassuring even to a general passenger agent.

In any event there is little doubt that the law will be enforced pretty rigidly for some time. And in its enforcement there can be but small doubt the travelling amusement profession will be seriously affected. With combinations carrying large quantities of baggage it will mean a very large weekly expense for excess baggage, not to mention the increase of railroad fares. To the spectacular combinations—such as the Kiralfys, Michael Strogoff, Siberia, Devil's Auction, Evangeline, Zozo, etc.—the new law is a most serious question to confront. What the excess would be on a car-load of scenery and paraphernalia it is difficult to say, but it will be something startling. Indeed, is it not a question whether these spectacular attractions can afford to go out another season? Will the law not force them to succumb?

These are unpleasant facts to consider, but they must be considered, and at once. A few managers are alert to the impending crisis. I have seen several active in planning and arranging to meet the exigencies of the law. An actor yesterday showed me his contract for next season, which had just been sent him by a well-known manager to sign. In it was this clause:

"Party of second part (the actor) to be allowed one trunk only, in which must be carried both personal and stage wardrobe, and this not to weigh over 150 pounds."

"What does that mean?" asked the actor, impatiently. "Am I not to be allowed a hotel trunk as well as a theatre trunk?"

"My friend," I replied, "you must read the daily papers more carefully. If you had you would find that your manager was quite alert. This clause in your contract is necessitated by the new Inter-State law. I don't suppose your manager will object to your having two trunks. He is simply protecting himself from being compelled to pay excess baggage for one of them."

I find an impression prevails in many quarters that the new law will have the effect of killing and driving off the road small companies. I may be obtuse, but I do not see any reason in such reckoning. It is the large companies which will suffer most, both in increased railroad fares and in excess baggage. To this class of attractions the railroad expenses are now a very serious item. They are paying now on an average two cents per mile for each person. After April 5 they will pay three cents per mile. This is a one third increase in fares alone. To the small company of five or ten people the railroad fares are often the least of their daily anxieties.

A New Way to Please Play-goers.

A. Daly is a peculiar person, and his peculiar mind entertains some peculiar conceits. One of them appears to be that a manager is not a public servant, or that if managers are public servants he is not a manager, and is therefore an exception to the rule. The public are his servants, and he gives the public to understand that they are receiving a favor at his hands when he allows them—if they pass inspection—to pay to enter his establishment. A. Daly has accordingly made some singular rules concerning the sale of tickets. One condition is that the name of the purchaser shall be put on a register, and he is given a paper that calls for the coupon that represents his seat on the evening when he visits the theatre. If anybody asks for more than two or three seats he is viewed with distrust, and is probably asked about his business, his domestic relations, his antecedents and why he wants so many tickets. Then Mr. Dorney (A. Daly's business manager and private detective) is detailed to verify the purchaser's statements, and make sure that he is not a speculator or other objectionable character. This sort of work Mr. Dorney doesn't like, but he loves his employer—a striking peculiarity of all of Mr. Daly's people—and is willing to serve him in any way that the latter desires.

But Mr. Daly's rules and regulations respecting tickets do not end here. The following experience, related to a MIRROR reporter by a prominent lawyer of this city, illustrates another peculiarity of the unique system the director in question has invented.

"One evening last week," said this gentleman, "I made up my mind to visit Daly's and asked a friend to go along. It was eight o'clock when I reached to box-office and the man inside told me there were no seats left in the parquet. As I turned to go across to Wallack's a gentleman came up to the box-office window and said he wanted to exchange two seats for another night, as a friend had disappointed him. The fellow inside refused. 'Why not?' asked the gentleman. 'I have been accommodated at half-a-dozen theatres in the way I ask.' 'It's against the rules,' was the reply. 'Well, will you refund my money?' 'No money given back' 'I turned to the gentleman and said that I would buy the seats from him, as I wanted two. He said he would be happy to dispose of them. The box-office man interrupted by saying, 'If you sell your seats they won't be honored at the door.' 'Why not, pray?' 'Your card is marked not transferable, and only the person whose name is registered can occupy the seats it calls for. That's the rule.' We both expostulated, but a friendly policeman stepped up and said to the gentleman in an undertone: 'I wouldn't sell those seats, sir. If you do your customer will be refused admittance and you will be arrested by that man behind the post yonder—he's a private detective.' The gentleman thanked the officer and left indignantly, saying he would send his ticket to Daly as a present."

Comment is superfluous. There was a time not long ago when empty benches were more numerous than spectators in Daly's Theatre. Then every dollar that came into the treasury was as big as a cartwheel and it made his heart glad. Success has made him arrogant.

American Dramatic and Actors' Fund Associations.

Why should not these twin associations, identical in their interests, be joined together? This question is often asked, and there could be no more favorable moment for its consideration than the present. The purpose for which the elder institution was formed cannot be consummated. It is not necessary to refer to the causes which have led to this result. They were, probably, unforeseen, and, therefore, unavoidable. The strongest argument in favor of this union is to be found in the following brief resumé of the monetary standing of these organizations:

The financial condition of the American Dramatic Fund at the end of its fiscal year, March 1, 1886, as shown by the printed statement, placed the stock account of the association at $52 553 82. Associate members and widows numbered 93. To divide the $52.553 equally among these would bring to each person about $565. Receipts for 1886, $2,920 15 Disbursements, $2,832 86. Thirty-eight claimants on the Fund received $1,218 60. Twenty widows received $668. Five sick persons received $150 80.

The largest sum paid to any one person during the year was $66 80, and this only to those having double claims as annuitants and widows.

In their report the Directors state that "they have exhausted all available methods to augment the funded condition of the Association, but have not met with that co-operation which the well being of the Fund demands."

From the official report of the Actors' Fund we learn that the receipts for the fiscal year ending June 1, 1886, were $17 459 This, added to the balance in hand from the previous report, $9 189 left in the hands of the Board of Trustees $26 649, with which to meet a disbursement of $19 901. Out of this sum was defrayed the cost of twenty burial lots in Evergreens Cemetery. Relief was afforded to 231 persons, and fifty nine funerals were provided for. The report for the coming year promises to be still more favorable.

By Section 9 of the Act of Incorporation of the Actors' Fund, the members of the Dramatic Fund are authorized to unite with the former Association on such conditions as may be agreed upon between the members of the two corporations. What would be the result of such a union? Funeral, office expenses, rent, printing and salaries of the Dramatic Fund called for an outlay in 1885 of $1,120; in 1886 of $728.71. These expenses would be saved. At five, six and seven per cent interest the Dramatic Fund Association received for 1886, $2 920.15.

The Actors' Fund allowing four per cent. on the $52,500, would yield but $2,100 Adding to this, however, the saving on the current expenses of the Dramatic Fund, and the financial standing of the two associations would be equally balanced by the union. The younger, therefore, can safely guarantee to the claimants of the elder association an amount fully equal to their present income, while the latter will share in all the benefits to be derived from membership in a flourishing institution—an institution which not only receives the active co-operation so necessary to its well-being, but finds the available methods for augmenting its funded condition to be constantly on the increase.

Considering the brief period of its existence—barely five years—no other charitable organization can present a more healthful or beneficial result of well-directed labor for the accomplishment of a great purpose than that presented by the Actors' Fund of America. Admitting this truism, why should not the members of these two associations, whatever their personal prejudices or differing opinions on minor matters, become *one* in their united effort to attain the grand object for which each was created—the well-being of the dramatic profession? HARRY WATKINS.

Boyd's Opera House.

Managers desiring dates in Boyd's Opera House, Omaha, should apply to Thomas F. Boyd, manager, as the house has no representative in New York.—*Com.*

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Supporting ROSE COGHLAN as Joseph Surface, Beauseant, Dolly Spanker, Anatole, etc.

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